

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 15.

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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

BOSTON THEATRE.—Saturday matinee witnessed the last performance of Andre Fortier. It has served to amuse and interest a great many people, yet it has not proved so magnetic an attraction as might reasonably have been expected. The management went to a great deal of expense in purchasing a play from one of the first playwrights in the world—placed it upon the stage in a most gorgeous manner, and produced it with as strong a company as could be brought together—yet still it has not been received with much enthusiasm by the public. Saturday evening Genevieve Ward appeared in Jane Shore before a small but very appreciative audience—on upon whose attention the abilities of this talented actress were not wasted. Miss Ward possesses a handsome face and fine figure, which, combined with great dramatic ability under high cultivation, renders her a very pleasing actress. The support of the stock was quite efficient. Mr. James as Henry Shore, Mr. Edwards as John Grist, and Mrs. Barry as the Queen, were all very good in their parts. Jane Shore will be given at every performance this week, except Thursday, Friday and Saturday evenings, when Miss Ward will play respectively: Queen Katherine in Henry VIII.; Portia in Merchant of Venice, and her last performance as Lady Macbeth, Saturday evening.

MUSEUM.—Olivia has done but fairly the past week. On Saturday evening scarcely a corporal's guard was in the parquet. This goes to prove that the Museum must be careful and not place a "dead" piece on its stage, as not even the long-established reputation and the well-known excellence of its company can suffice to fill its seats in anything so remarkably tame and uninteresting as Olivia. From a literary point of view it may be called a good thing; its characters are natural and probable; not the least bit exaggerated; in fact, that may be the trouble with the piece. Mr. Warren was very good as the Vicar, but there was one thing that pained us, and that fault, if fault it may be called, lay with the audience. It was this: Bostonians have been so long accustomed to laugh at Mr. Warren's quaint speeches, that they seemed not to understand him in his pathetic situations; although he played his whole part with his accustomed accuracy as to details. Mr. Crisp as the Squire displayed the best acting that we have had from him this season. Mr. Wilson made all that he could of the small part which was allotted to him. Miss Clarke, who is one of the most natural actresses, received much sympathy as well as admiration from every spectator.

GAIRTY.—The success of the Fifth Avenue Pinafore co. has been something very remarkable. For two weeks they have nightly filled the house. But, then, the piece has been sung better, and mounted better, than at any other theatre in the city. Manager Wentworth has worked hard to build for his little place of amusement an enviable reputation, and his success may be seen by the number of people who are turned away at every performance, the capacity of the house being too limited to accommodate them.

HOWARD ATHENEUM.—There was no performance at this theatre on Monday evening. A fair audience had assembled to see Fichter in The Duke's Motto, but they were disappointed, as Fichter appeared before the curtain and said that he was physically unable to play that evening and do justice to himself or the audience. He was suffering from a severe gastric attack, but will probably be able to play in a few days.

GLOBE THEATRE.—Mr. and Mrs. W. J. Florence began an engagement at the Globe Monday evening, in Mighty Dollar. The profits of the week's business are to be devoted to the Firemen's Charitable Association. The audience was very large.

MUSEUM.—The popular success, My Son, was revived at the Museum, Monday night, in the presence of a large and enthusiastic audience. Mr. Warren's Herr Weigel was the best thing that we have seen upon the stage for many years; it was a grand character delineation. The piece will run but for one week, after which Puss in Boots will be produced.

Philadelphia.

ARCH STREET THEATRE.—This theatre was packed on Monday evening last to welcome the Rice Surprise Party in Horrors, which is the strongest burlesque organization ever seen in this city. The piece has received various criticisms, but the least that can be said of it, is, that it was written to amuse, and whatever may be its defects to some, it certainly will keep an audience in hearty and prolonged laughter. Burlesque acting consists of good singing, good and grotesque dancing, and general hits of the day, and at prominent people; and in these, it may be questioned if this company has an equal on any stage. Messrs. Edson, Harrison, Mosley, and Dixie are true artists in their line. They, together with Misses Searle, Atherton, Elmore, Merville, Singer, Chapman and Calef received applause over and over again, and in their singing and acting carried their audience with them through the whole piece. Horrors will be played the remainder of the week.

WALNUT STREET THEATRE.—After months of elaborate preparation, The Deluge was brought out at this theatre on the 7th inst., and will be performed the entire week. The acting requires no comment, as the principal features of the piece are the scenery and the ballet. As for the former, those in Pandemonium, the Garden of Eden, and the Temple of Enoch were wonderful to behold, and were master-pieces of scenic painting. The ballet was excellent. The entire piece is under the supervision of the Kiralfy Brothers, and will undoubtedly draw full houses. April 14, Standard co. of New York, in Almost a Life.

ACADEMY OF MUSIC.—Monday evening last was the close of the tenth season of Mr. Pugh's Star Lecture course, on which occasion a grand concert was given before a very large audience. Misses Kellogg and Cary, and Messrs. Conly and Adams, were the principal artists. Miss Kellogg bearing off the chief honors of the evening.

BROAD STREET THEATRE.—On Wednesday, April 9, was the 100th performance of Pinafore at this theatre, and it still continues to draw full houses. It is, however, to be withdrawn this week, as Joseph Jefferson begins an engagement at this theatre next week, in Rip Van Winkle.

CHESTNUT STREET THEATRE.—Large and intelligent audiences nightly fill this handsome theatre, to witness Engaged, which has become, next to Pinafore, the greatest success of the season. The piece runs smoothly, and the acting is superb. Mr. Gemmill is undoubtedly one of our best managers and fully understands his business.

We have no theatre where the scenery and stage-settings display such good taste and liberality as at this one, and this fact is particularly noticeable in Engaged, where Mr. Gemmill has displayed his generosity and good taste to such an extent that there is no room for the slightest complaint. This piece will have a long run.

NORTH BROAD.—H. M. S. Pinafore and Trial by Jury entered upon their ninth week at this theatre on last Monday. Louise Leighton has succeeded Ella Montijo as Josephine. Mlle. Caterina Sami appears each evening between the operas and sings the "Sami Waltz," written for her.

ELEVENTH STREET OPERA HOUSE.—Carnegie and troupe returned to this, their little theatre, on Monday, April 7, and will remain for one week. Monday and Tuesday evenings the house was well filled.

MUSEUM AND THEATRE.—W. J. Thompson and his dramatic company appear this week in the sensational drama of Leopold.

ITEMS.—The Porter benefit at the Walnut on Friday, April 4, realized nearly \$1,500. Harry Meredith has withdrawn from the Walnut Street Theatre. Park Theatre closed this week in order to make necessary preparations for production of Whims on the 14th inst.

San Francisco.

APRIL 1.

CALIFORNIA THEATRE.—Buffalo Bill has packed this house to the roof every night. Boasts of the taste and hypercritical audiences of California are easily met with the fact that Rose Eytinge and the Union Square co., even with Jeffries-Lewis added to them, failed to draw, while the unbounded enthusiasm of the crowds that fill the boxes, dress circle, parquette and galleries (as well as the treasury) of the California, as long as they have a "star" or an attraction—that suits them.

"This is the cry of managers and critics: 'Oh! there is no place on earth like San Francisco for the business—' if the people get what they want." It seems they have it—and to the winds with boasted aesthetics, to the marines tell of the story of Juliet and of the history of Rosalind in the woods. They want poetic Buffalo Bill with his handsome figure, his natural grace, supple form and ignorant ease—his long-haired half-breeds and their barbarous waddances. They want the red-headed Irishman and the mulish donkey and his fun, as presented by Felix Morris to roars of laughter. They want old Brigham Young in the person of Mr. Bassett to groan at, and "guy," and their delight knows no bound at the various disguises Mr. Bock assumes as John D. Lee. Next week The Knight of the Plains will be produced in grand style—a real prairie fire on the stage and real rain to put it out. On the week commencing April 7, the house will be closed for repainting and general refurnishing, to be reopened April 14, with its gorgeous newness and Boucicault in The Shaughraun.

BALDWIN'S.—A Woman's Life has proved to be a miserable version of Griffith Gaunt, and entirely beneath Miss Eytinge's talent. She ought never to have appeared in such a poor, trashy concern that has no advantage to her, even peculiarly, for it has not drawn good houses. Mr. O'Neil seems so tame in any part after his grand appearance and impression in the Passion Play, that we feel a sorry disappointment in him. Mr. Bishop is always good. Mr. J. A. Hearn has fallen into a dry monotony of style that bores one fearfully. Mr. Morrison was only fair as Arthur Noel. Mr. Jennings was, as usual, a feature of the performance in his character of the crusty, but good-hearted Doctor—Lawyer Skepton Skeptic. As Pink Lavender, Mr. J. N. Long made quite a hit. He is one of the best dressing tops on the stage. Miss Ravel deserves praise for her Bessy Darling. On Monday, 31st, Rose Eytinge takes a benefit, playing in Led Astray, which will be her last appearance here this season. Her visit to San Francisco has been unfortunate. Besides her freak at the California Theatre, she has now had an open and not very creditable quarrel with Lewis Morrison, which has ended in a suit from Mr. Morrison for slander, in which he claims \$10,000 damages, for being called, by her, "a thief, a liar, and a nigger." It is said she came to "Frisco" very reluctantly, and she had better obeyed her impulses then, for her sojourn here must be a source of great annoyance and vexation to her, if nothing more.

BUSH STREET THEATRE.—The Hyers Sisters are drawing good houses with their fine singing, and Billy Kersands to relieve them, for without him their performance is not altogether entertaining. However, Willie Lyle, the female impersonator, is highly successful and affords the only real satisfaction by his lecture, delivered in a low voice and peculiar method, worthy of close observation and special comment. They continue next week, when they will be followed by Sol Smith Russell and the Berger Family, who give one of the most interesting performances on the stage.

Milwaukee, Wis.

APRIL 5.

GRAND OPERA HOUSE.—Sprague's Underground Railway, closed 24, after three nights of poor business, the play not having attractions enough to warrant a large attendance, being a senseless, uninteresting bit of performing. Some of the singing was fine. The company consists entirely of colored people, organized in Chicago, something after the style of the Hyers Sisters. The well-known Sam Lucas is the principal card. They appear throughout this State and Minnesota; Minneapolis 24th and 25th.

ACADEMY OF MUSIC.—Lovers of opera were disappointed in not being able to hear the Hess English Opera co. They have met with sad disaster in the shape of "colds." Miss Montague was too ill to appear at all. Mr. Castle appeared but once, while Emma Abbott, laboring under the effects of overwork, was not what we ought to have been favored with. Miss Randall made her debut as Mignonette, in Chimes of Normandy. She is a charming little actress, although her voice is not very powerful. The acting and singing of Mrs. Seguin and Messrs. Hall, Turner and Ryse, was received with hearty applause. Mr. Peakes was a favorite with all. They presented Faust, 3d, Chimes of Normandy, 4th, and matinee of 5th, Paul and Virginia; 5th, business light; 7th, Chicago, one week. John McCullough will appear 14th, 15th and 16th.

St. Louis.

APRIL 5.

Another very successful week in the dramatic world of our little city. Robson and Crane at the Olympic have been playing to overwhelming houses. Our Bachelors was the reigning attraction. Next week, The Comedy of Errors. The "Dromios" are supported by their own company. This week the Olympic company disbanded; they have made a record in St. Louis to which they can refer with pride, and our citizens part with them with regret. Of the co., Mr. and

Mrs. Charles Plunkett have already engaged with the McCullough comb, for next season. The comb will be under the management of John J. Collins, for many years stage manager of the Olympic. J. N. Beers goes with Robson and Crane. The remaining members have as yet no definite plans for the future. Den Thompson, with Uncle Josh, will follow Robson and Crane, to be succeeded by Emerson's Minstrels.

Kate Claxton with Double Marriage, at DeBar's, cannot be said to have made a great success. She has a good play to which she cannot do justice. She should retire from the stage until she can rid herself of the peculiarities of Louise in The Two Orphans. The "blind staggers" of that piece mars her acting painfully. Her support was very tame, and failed to do justice to the play. Next week, Watts Phillips' play, Not Guilty, will be produced in magnificent style, with new scenery, new music (composed expressly for the occasion, by Prof. Wauldner). The co. will be assisted by 150 picked men from the First Regiment Police Reserves. The Elks will take a benefit at the Olympic, Thursday, April 17. C. W. Coudlock and Den Thompson will assist.

Baltimore, Md.

FORD'S.—The company now singing Pinafore at this theatre, is, in most respects, the best one we have had. Miss Annandale is better as Josephine than she was as Buttercup. Mr. Greensfelder as Deadeye makes more of the part than Mr. Pierson did. His acting is excellent. But he introduces a song in the second act, which I think is unnecessary. A. F. McCollins has a fair voice, and as Ralph shows himself to be a good actor. Harry Rainforth as Sir Joseph is not as ridiculously funny as Mr. Denham, but I think he has the right idea of the character, making it more that of a refined old gentleman. Mr. Kneller at first was rather too stiff as Capt. Corcoran, but improved very much toward the last of the week. The balance of the company are satisfactory. The chorus has been enlarged, and sings splendidly. Friday, Mr. Greensfelder has a benefit. Easter Monday, Haverly's Mastodon Minstrels. Ford's company are discharged on the 12th, we believe, and the regular season closes. The Pinafore party tour eight weeks through the South and West.

ACADEMY OF MUSIC.—April 14, Jane Coombs in Engaged, with Emma Vaders, Mrs. E. A. Eberle, Estelle Clayton, R. Fulton Russell, Geo. Holland and Owen Fawcett in the cast.

Cincinnati, O.

APRIL 6.

GRAND OPERA HOUSE.—The Danites by the Rankins has been presented to only moderate success. Although the cast was excellent, the novelty of the play has worn off. It may be said that it has never had a better representation here. The company has gone to Chicago. Lawrence Barrett appears as Master Yorick, in a translation of the Spanish drama made expressly for him by W. D. Howells, editor of the Atlantic Monthly. It is called A New Play, and is said to be very fine. It will be splendidly mounted and will have a strong cast. Wednesday, Hamlet; Thursday, Richelieu. Friday Manager Steele will take a benefit, when Barrett will appear in The Merchant of Venice and David Garrick. Full houses may be looked for during the engagement.

PIKE'S.—Eliza Weathersby's Frolics began an engagement here on the 14th. Last season they drew packed houses. Their recent engagement in "Frisco" was an ovation. Hobbies having a run of forty nights. Hobbies here four nights and then The Ramblers, in which the inimitable Nat Goodwin introduces new imitations, songs, etc.

HECK'S.—Rose Lisle in The Foundlings has been the attraction here the past week. Though wearying at times, it is an interesting play withal—interspersed with scenes that are stirring and situations that are thrilling. The play admits of fine stage setting, and full justice was done in this respect. Miss Lisle is a clever artist, and played her part in a manner that won the warm approval of the audience. As for Ada Gaddis (Countess de Nevers), this house never had her equal as a leading lady. The other parts were filled creditably by Messrs. Murray and Meredith, and Misses Josie Batchelder and Charlotte Neville. Monday, 7th, Led Astray, for the production of which Miss Lisle has been re-engaged. She will assume the part of Armande, with Edward Arnott (his first appearance at this house) as Rudolph. The cast will not lack strength, and there ought to be a good attendance.

COLLEGE OF MUSIC.—Tenth Orchestra concert last Thursday evening at Music Hall, Theodore Thomas director—attended with the usual success. Mr. Franz Rummel, pianist, made a favorable impression. The next concert takes place April 24. Miss Annie B. Norton will be the soloist. Prof. H. S. Andress is no longer with the college. The College choir now contains over 180 members.

ITEMS.—On Sept. 1, Pike's Opera House will pass into the hands of a new manager—Mr. J. A. Nunes of Louisville, who says he will spare neither pains nor expense to bring the house up to its old standard.—Manager Steele of the Grand takes a benefit on the 11th.—W. S. Gilbert of the Grand is very ill.—W. J. Thompson, the comedian, passed through our city yesterday on his way to the Quaker City.—J. W. Mack dashed through here here on Thursday, on his way East.—The Standard Comedy co., organized here, is meeting with success in Kentucky, with Anna Boyle as star.—W. H. Powers returned home from Chicago on Friday.—Little Rosebud comb, was three days on the road from Indianapolis; they report "biz" awfully dull, but walking good.—The Gilmore Band concerts last Sunday ("on the hill") were well attended, considering the miserable weather. Levy's cornet took the audience by storm, five encores being given.—J. Harry Shannon, the "Boy Orator," appears at the Grand to-night.—Lina Tettenborn appears at Pike's 25th and 26th.—The German Theatre (Robinson's Opera House) is doing a good business.—Selleck and company, from New York, gave one of their fine art entertainments at Music Hall Saturday afternoon, to an audience of over 5,000—mostly school children. Entertainment will be repeated Wednesday afternoon and evening.

Louisville, Ky.

APRIL 5.

OPERA HOUSE.—Closed. Booked for Friday and Saturday, April 11 and 12, Billy Emerson's Minstrels—warm favorites here, who will undoubtedly be welcomed with a large house; Clara Morris is booked for the week commencing April 14.

MACAULEY'S THEATRE.—The John Thompson comb, played a three nights' engagement in this theatre, opening April 3. The company is small, consisting of only four people, but gave a very pleasing entertainment. Business good.

ITEMS.—Forepaugh's circus made its first

appearance before the public this season in this city, April 2, giving eight performances to very large business. They open in Nashville, April 7, thence through Kentucky, Indiana, and Illinois, striking Chicago about June 1. Mr. Forepaugh's staff have been visiting all the theatres during the past winter, and in every instance have been admitted. Since opening here they have returned the compliment by refusing to pass any and all professional people.

New Orleans.

APRIL 4.

ACADEMY OF MUSIC.—Notwithstanding the Lenten season this house is being well attended. Haverly's Mastodons, after giving ten performances, closed a profitable engagement on the night of the 30th. On Monday evening, 31st, Sam Colville's Opera Burlesque co. opened, and, as was to have been expected, the theatre was packed from pit to dome. The combination embraces W. B. Cahill, William Gill, A. W. Mallin, Charles H. Drew, Ben Maginley, H. Amburg, Harper, DeSmith and Francis; Misses Eudine Rosen, Marie Williams, Eleanor Dearing, Connie Thompson, Kate Everleigh, Annie Deacon, Ada Lee, Susie Winner, and several others. The extravaganza, Babes in the Wood, affords the various members of this excellent troupe ample opportunities for displaying to the best advantage their talents and charms. Miss Roseau, though a poor actress, is a very pleasing vocalist; Miss Williams is a fitting successor to Lydia Thompson; Billy Cahill is here regarded as not only a very clever general actor, but one of the best burlesque artists in the country; William Gill, A. W. Mallin and Chas. Drew are established favorites. The present organization is a vast improvement on the Folly company of last season. The repertoire of this company is made up of the following burlesques: Pitt-Puff, Babes in the Wood, Pinafore, Bluebeard, Our Cinderella, Oxygen, Robinson Crusoe and La Sonnambula, all of which will be produced during the present engagement.

ITEMS.—The theatre-goers of the Crescent City, who, by the way, are decidedly numerous, are much exercised over the prospect of some prominent and experienced Northern or Western manager "taking hold" of the St. Charles Theatre next season. Manager Strong, having concluded to pursue another business, has notified the owners of the theatre that he will endeavor to secure a competent man to take the establishment. It can either be purchased or leased at reasonable figures. It is rumored that Jack Haverly, George K. Goodwin, David Bidwell and Henry Abbey have interested themselves in the matter. Should Haverly, Goodwin or Abbey get control of it, there is not the slightest doubt but that they would make money. If Manager Bidwell could get rid of the little Academy and lease the "Old Drury," it would be a change for the better. It is to be hoped that one of the four will assume the management. The theatre is admitted to be the best in the South, and has few equals in the North.—Billy Cahill's friends gave him a jolly reception.—The Folly company will play three weeks here, and, business warranting, a fourth may be added.—Sam Colville is as gay and handsome as ever.—Manager Hall of the Varieties, who is now in the North, has begun already to make engagements and arrangements for next season.—Connie Thompson, the well-known soubrette, has replaced Marion Elmore in the Folly co. Colville's party visits California this summer.—Chas. Pope has an idea of leasing the St. Charles Theatre.—W. B. Cahill is an ardent admirer of The Mirror.

Columbus, O.

OPERA HOUSE.—The New York Standard Theatre co. in Almost a Life drew fair houses 2d and 3d. Messrs. Elen Plympton, Chas. Leecey, H. A. Weaver, Gustavus Levick and Misses Emily Rigl and Mande Granger presented Mrs. Henderson's thrilling drama in excellent style, and left pleasing impressions among their many admirers here. They are at Pittsburgh this week. Rice's Evangeline co., with its many pleasing characters and charming music, at the Opera House one night, 7th.

ITEMS.—May Fiske's (Brazen) Blondes will exhibit themselves at the Athenaeum this week.—Sells Brothers' Circus and Menagerie, now preparing for the Summer season, proves to be the topic of most importance, in the next two weeks. They show 19th and 21st, before taking the railroad. The advance men, all of this city, are as follows: Chas. Stowe, general agent; H. L. Leech, contracting agent; F. H. Quick, railroad excursion agent; M. C. Allen, boss bill-poster; M. Hughes, lithographer; John Sprague, programme distributor; Ed Lindsey, Frank Lawrence, Frank Buck, C. D. Hammond, Harry and A. Martin, bill-posters.—The Mirror can always be found at Elliott Jones & Co's., 6 Neil House Block.

Cleveland, O.

EUCLED AVENUE OPERA HOUSE.—The engagement of Janushech, which closed on the 5th, was an unprofitable one, the inclement weather toward the latter part of the week having the effect of keeping away a great many people, who perhaps otherwise would have availed themselves of the opportunity of witnessing her matchless representations. Her support was excellent. On the 14th Carncross Minstrels are with us for a week at the Opera House, and will produce their laughable travesty of H. M. S. Pinafore, which will doubtless serve to draw out weekly audiences.

ACADEMY OF MUSIC.—The second and last week of the engagement of Charlotte Thompson closed with the Sea of Ice on the evening of the 5th. Her last week met with about the same degree of success as marked the preceding one, which was only moderate. The Sea of Ice was elegantly mounted and was presented with an elaboration of detail seldom witnessed in this part of the theatrical world. This week the Academy will be given up wholly to a contest of pedestriamism, which will terminate on Saturday next.

Detroit, Mich.

APRIL 6.

Lotta, supported by her admirable company, has had it all to herself this week, and has drawn immense houses, which were very enthusiastic over her capers and antics. She opened the 3d in La Cigale, followed the 4th and 5th by Musette and Zip. In La Cigale she made the best impression, and was at her best. The company, under management of Abbey and Schaeffel, is a credit, as such names as P. A. Anderson, J. J. Sullivan, C. Bainbridge, Edward Marble, Misses Julia Hanchett, Agnes Proctor and others, go much toward rendering an evening's entertainment enjoyable. In fact, after Lotta, Mr. Bainbridge made the hit in La Cigale, and Mr. Anderson a decided one in Musette. Lotta goes from here to Buffalo for one week. To-night (6th) Gilmore's Band gives a sacred (?) concert, assisted by Levy, Isabel Stone

and Mollenhauer, as soloists. Gilmore always makes it a point to strike Detroit about Sunday night, for ever since the time the clergy of this city tried to prevent him from giving a concert on a Sunday, he has had immense houses on that night.

This week we expect the treat of the season, as Edwin Booth will appear for five nights, supported by McVicker's company, assisted by Mihus Levick and T. W. Keene, especially engaged. He will appear as Hamlet, Richelieu, Shylock, Iago and Richard III.

At Whitney's Dickie Lingard, supported by her own company, will begin an engagement of one week, opening in La Cigale and later on giving the universal Pinafore. Her company includes R. Brower, Earle Sterling, Dora Stuart, and others. Engagements ahead at this theatre are Remenyi, Wilhelm, Frank Mayo, and others.

Modjeska will return and give two performances at the Detroit, Saturday next. East Lynne at the matinee, and Adrienne the Actress, and no doubt her engagement will be eminently successful, as no actress who has appeared in this city has made a greater hit than she did as Juliet when here last.

Ottawa, Can.

APRIL 7.

Mr. Dowell has closed another good week, with Dominick Murray as star. During his engagement were presented Fickle Fortune, Mickey Free, Innocents, Eileen Oge, and Escaped from Sing Sing. Mr. Murray would do well to leave innocents out of the programme, for it—the piece—is innocent of any taking points. His Pierre La Coche and Mickey Free are characters so opposite in pathos and dialect, and are so carefully and naturally rendered, that they win for him golden opinions. He leaves to-day for Montreal. Mr. Dowell goes to Toronto, there meets Giv. F. Rowe, and the company go into rehearsal of Engaged and Brass. On the 15th, they open in Toronto. Mr. Dowell's company as at present organized is too light, and to do Mr. Rowe's pieces it needs reorganizing. Fred Hight (old man), Chas. Arnold and J. H. Redding are really the only ones possessing any ability. The company open here on 25th and 26th, thence to Montreal. Mrs. Scott-Siddons reads to-night. Tony Denier is billed for 11th and 12th, thence to Montreal, and visiting various towns along the "line." Prof. G. R. Cromwell comes April 28 with his visual and oral Art Illustrations and Lecture. Two of the highly respectable females of Howard's wretched Pinafore party were arrested last week at Port Hope, for having in their possession some wearing apparel that mysteriously disappeared from the Defoe House, Belleville.

Rochester, N. Y.

OPERA HOUSE.—March 31, and April 1 and 2, the Saville English Opera co. played their return engagement at this house, appearing the first evening in Trial by Jury and Pinafore to large audience. The Sorecerer and Trial by Jury were given on the following evenings. The company is a good one, and their performances are quite satisfactory. Judging from the patronage received here, Pinafore seems to be the most popular of the three productions, and is the one in which this troupe appear to the best advantage. They go to Auburn, Syracuse, and Utica where they close the season, and after laying off during Holy week, open in Montreal on the 14th. Tony Denier's comb, drew crowded houses 3d, 4th, 5th. This troupe of pantomime artists, headed by Geo. H. Adams, the Grimaldi of the present day, give a good entertainment and never fail to please. Their appearance here recalls an amusing incident which occurred during their trip through the South. They were met on a train in Alabama one night by a Rochester gentleman, who after some conversation with members of the company, exhibited to them a pet alligator, which was stored away in a box. On opening the box the amphibious reptile sprang out, much to the terror of Mr. Adams, who, it is said, at that time added several new features to his facial expression. The company appears at Geneva 7th, Oswego 8th, Watertown 9th, Ogdensburg 10th, and Ottawa, 11th and 12th. Miss Charlotte Thompson opens 7th, for one week, followed 14th and 15th by Nick Roberts' Pantomime co.

Newark, N. J.

GRAND OPERA HOUSE.—On 5th, Mary Anderson played to the finest audience that has assembled here this winter. Miss Anderson, always an artist, seemed to lack strength in some parts. She evidently needs the rest she proposes to take during Holy week. The statue scene was beautifully played. Company good. April 14, Blow for Blow; 16th, Dodsworth Band concert; 18th, Pinafore.

NEWARK OPERA HOUSE.—This house is undergoing some important changes in the interior. The furniture and decorations are to be renewed, a handsome curtain is being painted, also several new scenes. Major Samuel Klotz has become the proprietor, and George W. Caldwell is retained as manager. Easter Monday Engaged. Tony Pastor booked; date not decided.

PARK HALL.—Burbank as Rip Van Winkle and entire company drew a good house. There is not in all probability another elocutionist who could hold an audience through such a performance, but Mr. Burbank did, and every one seemed pleased. His audiences are not composed of theatre-going people, however. On Friday evening, April 18, he recites parts of Midsummer Night's Dream, and Mine, Lazar is to sing.

New Haven, Conn.

We have had an abundance of good performances the past week. First the Yale orchestra gave a very pleasing concert on the 31st. This was their first appearance and augured well for their success. On the 2d Lawrence Barrett played Richelieu to a crowded and enthusiastic house. It is seldom a New Haven audience gives vent to such hearty applause as on this occasion. On the next evening Mary Anderson played Parthenia at Ansonia, a special train running from here, but she succeeded in drawing only a very few from New Haven, and will probably find it to her advantage to stop at New Haven when she wishes a New Haven audience. On Thursday evening we had the pleasure of hearing Remenyi, assisted by Mme. Carreno and Tagliapietra. He gave the most enjoyable concert of the season, and should he come again he may be sure of a larger house than greeted him on his first appearance here. On Saturday afternoon, 6th, Dr. Stoeckel gave the last of a series of organ recitals at Bethel Chapel. Coming entertainments: Music Hall: 9th, William-sons in Struck Oil; 11th and 12th, J. C. Myers' comb. The Serpent's Sting. Opera House: 11th and 12th, B. Macaulay, Uncle Dan!; 14th, Wilkins in Uncle Tom's Cabin.

[CONTINUED ON SEVENTH PAGE.]

"Nasby's" New Play.

The new play by D. R. Locke ("Petroleum V. Nasby") was produced at the Providence Opera House, Friday evening, 4th inst. The play was written expressly for Neil Burgess, an actor of prominence on the variety stage. There was a large attendance on the opening night.

As a general thing such comical productions as the "Bedott Papers" read better than they act; but Mr. Locke has dramatized the "Papers" so skillfully that, while still remaining in some degree a one-character comedy, it has been invested with quite a clever little plot, and still all the amusing and characteristic speeches of the Widow are preserved, and being spoken by so fine a character actor as Mr. Burgess, they sound just as comical as they read a generation ago, when the "Papers" were in all the first flush of popularity. The comedy is in four acts; the first is at the widow's house, and pertains chiefly to her unsuccessful courtship of Tim Crane; the second has to do with her visit to her rather "scrumpious" relatives, her meeting with Elder Sniffles, and a very good dinner scene; the third and best comprise two balcony and garden scenes, very amusing indeed; in the fourth the widow—no longer such, by the way, but Mrs. Sniffles—is seen in her new and somewhat gorgeous home. The play was well set, every detail being fully carried out.

Mr. Burgess, who has for a year or more essayed middle-aged virago parts of the grosser kind, chiefly in variety halls, made, one may say, his debut on the legitimate comedy stage. And he made it, too, with great success. It will be doubtful if Mr. B. ever attains the popularity which Dumas Thompson (who is likewise a graduate from the variety theatre) has acquired as Josh Whitecomb, for the latter character is of itself more pleasing; but it will not be from any fault of Mr. Burgess. In his peculiar line he has no equal; no one can approach the perfection with which he depicts the rather strong-minded, forcible and illiterate old lady. As Mr. Locke well says, there is no leading actress who will attempt such a part, because it is not showy; few men have the genius for presenting female characters faithfully; so Mr. Burgess has the field about to himself. He completely fills the bill; his tongue can fly as fast as any woman's; he makes up splendidly as an old-fashioned female of 50 or thereabouts; and his acting in the part is all that could be desired.

Sol Smith's impersonation of the sonorous, sanctimonious but mercenary Elder Sniffles was perfection itself. The remainder of the support was in fairly good hands. The audience appreciated the quaint sayings and the comical situations and gave the most liberal applause. Mr. Burgess was frequently called before the curtain, and Mr. Locke was obliged to make a speech. In a few words he related the history of the play, told how it finally came to be produced, and thanked the people for their appreciative kindness. Some fine singing by local vocalists was quite a feature of the last act.

Miss Cummins' Testimony.

The following has been received in New York from Nellie Cummins, in resenting an insult to whom the late B. C. Porter was shot down by Jim Currie, the desperado, and Maurice Barrymore was seriously wounded:

MAIRSHALL, TEXAS.

This is the first moment I have had to myself since that frightful night. I don't know if I can sufficiently collect myself to write you a rational letter. You will remember in my last letter how I rejoiced at the thought of leaving Texas, and what a day's work I had before me. Of course, you have read how it ended. I sent cuttings from the papers here, but no pen can do justice to the cruelty of the affair. I dare not think it over to write a full account of it, but perhaps you can imagine somewhat what my feelings must be to have seen two men shot down, one killed, the other badly wounded (and only within the last forty-eight hours pronounced out of danger), and two pistols pointed at me. I don't know what saved me, only that I did not scream. The fact of my being a woman did not, as he has killed women before. There was no provocation whatever, and the indignation here knows no limit. The people have all been very kind in every way. They have done everything they could, and all I hope for now is that Texas will do herself justice, and I think she will. I took entire care of Mr. Barrymore until his wife came on Saturday, but she is delicate and can't do much. I have not slept nor eaten anything to speak of, and shall not while I am here—such a state of terror!

I begged them to let me go home yesterday, but Mr. Barrymore, poor fellow, thinks he will be able to play a small part in a few weeks, and wants the company to keep together until we join Ward. They have received telegrams from Memphis and all those places where I am known, expressing the greatest sympathy; so I presume I shall have to go.

Billy Emerson has been here and the company have been so kind. I must say I have never seen so much kindness in my life—telegrams from every one. We have to come here in June for the trial. A great many lawyers have sent letters offering their services. I am only sorry that they did not fly in. It was feared they would.

Tony Pastor has renewed the lease of his theatre for one year.

THE VARIETY STAGE.**TONY PASTOR'S.**

Josh Hart's Novelty company made its appearance at this theatre on Monday evening. It includes Scanlon and Cronin and Harry Kernell, the excellent Irish impersonators; Bobby Newcomb, the popular dancer; Harris and Carroll, Fostelle and Armstrong, and Kitty O'Neil. Frank Bush gives his Hebrew imitations, which, though inimitable, are becoming monotonous and much worn. There are two serio-comics—Kate McDowell and Kate Castleton. The former is a pleasing singer; the latter is extremely "tart." The bill is a very good one of its kind, but is lacking in new faces. Attendance fair.

THE COMIQUE.

At Harrigan and Hart's famous theatre, The Mulligan and Skidmore Guards still contend in the amusing burlesque sketch of The Mulligan Guard Ball. This establishment is, indeed, rich in both variety and dramatic material, and the success which attends everything brought out here only shows the public's appreciation of a really meritorious performance. There is no diminution in the attendance and the pieces now presented will, not unlikely, cease only with the season. It is terribly funny, and the many novelties introduced into it are something well worth seeing. Owing to a slight indisposition, Tony Hart was compelled to withdraw during the past week and his part was very creditably rendered by John Mealy, who has heretofore enacted the role of Schnip Schneider. Mr. Hart, however, is "on bill" again, and will present his character in his well-known eccentric manner. The Great In-toe Natural Walking Match is a laughable and life-like picture of the prevailing mania and "brings down the house" every night. Last evening (Wednesday), the house was crowded on the occasion of the 100th performance of the M. G. B.; each lady was presented with a satin souvenir programme; a pamphlet, an illustrated history of the Ball, was distributed among the audience, and a gala performance was held. This week, in addition to the attractions named, Legreno and Leget, the wonderful gymnasts, will appear; Minnie Lee, the beautiful song bird; Foley and Sheffer, in their pleasing plantation performance; Sergeant Burke, the best drilled man in the military world, in new specialties; Ned Barry, with his motto and comic songs, remains another week, and all the old favorites. Matinees Wednesday and Saturday.

THE LONDON.

Manager Donaldson thoroughly understands what is wanted by his patrons, and displays much taste and experience in making up his weekly bills. Certainly he is never behind the times, for all the new specialties are produced by him as soon as out. For the present week we have an entire new company, comprising some of the best talent in the profession. Reynolds and Walling, the excellent novelty artists; Murphy and Mack in an original act, first time; Scanlon and Somers, the high-kickers, in songs and dances; the Carrolls in a sketch that has gained much popularity of late, entitled The McFaddens; Sanford and Wilson in Knick-Knacks, a very funny sketch; the Fieldings, John and Maggie, everybody's favorites, have been engaged, and will appear in their own musical and comedy entertainment; Clara Moore is also here this week, and will sing her favorite songs; Murphy and Shannon appear as the Wiertberg Volunteers, and Alice Somers skips the light fantastic as usual. Murphy's Dream has lost none of its amusing features, and will be continued until further notice.

HARRY MINER'S.

Good business at this house during the past week. The enterprising and affable manager offers for this week a programme which cannot fail to draw big houses, for the best talent and freshest attractions are always in vogue at this theatre. The popular director of amusements, A. H. Sheldon, will appear this week in his own version of the well-known sketch, The Fellow that Looks Like Me. It is an old farce, but Mr. Sheldon will doubtless make it attractive. The Palmetto Quartette are here this week; who, it may be remembered, achieved quite a success in Tony Pastor's T. P. S.; Louise Montague displays her elegant costumes and pretty face in excellently well rendered songs; the Lenton Brothers, the marvelous acrobats; Guy Linton and Lucy Adams have returned, and will introduce a new musical sketch; McCollough and Casey, the neat Irishman couple; Redmond and Clifton, the character sketch artists; the celebrated Russells, in lightning changes; McDonald and Worley in Barber vs. Actor; Lucy Adams, vocalist; Harry Bryant, the wonderful ventriloquist; concluding with the amusing sketch Ambition, in which Barry McNulty retains the principal character.

VOLKS GARDEN.

There is a first rate bill at the Volks for the current week, and good patronage and thorough satisfaction are the continued features. Harry Leavitt's laughable German sketch, called The Walk for the Astley Belt heads the bill; Maud Sheppard follows in songs; Barry and Steel display their abilities in acrobatic songs and dances; Ada Lamer will sing "Sweet Forget Me Not;" Mile. Realta, the female Samson, will struggle with heavy weights; Nellie Vincent, songs and choice selections; Morton and Leavitt do a character sketch known as Our German Home; Minnie Clyde warbles the popular

songs of the day, not forgetting those of Ed. Harrigan; the Boisssets perpetrate the Do-mil-sol-do; Maude Harrison in songs of Indian life; J. H. Ryan and Nellie Vincent in their new border sketch, The Irish Settler; King Sarbo has occasion to slide for his life every night from gallery to stage for the amusement of a terror-stricken audience; and the Magic Book, a comic pantomime, concludes a really excellent bill.

OUT OF TOWN VARIETY.**BROOKLYN.**

OLYMPIC.—The people who appear at this theatre this week are as follows: Lulu and her troupe of British blondes, Murphy and Shannon, Dutch character artists; the Whitneys, John and Emma, sketch artists; Devere Brothers, Billy and Tommy, Dutch and negro character artists; Carlotta Pearl, vocalist; the McVenghs, John and Kate, in their original sketches. The proprietorship of this theatre has changed hands. Mr. Lease, who was E. D. Gooding's partner, has sold out his interest to the proprietor of Volks, and these two theatres will hereafter be run in concert. Gooding still remains manager of the Olympic.

VOLKS.—Female companies have been the attraction here for the past few weeks, and Mile. De Aimee's Folly Burlesque troupe in Barbe Bleu, from a "new point of hue," remains this week, and the people who appear are: Sam Devere, the well-known comedian and banjoist, and who furnishes unlimited fun; the American Four, Pettigill, Gale, Daly and Hocy; Flora Moore, Queen of mimetic and character vocalists; Snow Bros., Ben, Lou and Eddie, gymnasts; Jennie Satterlee, comedienne; Victoria Morton, cornet soloist; Lygon Sisters, serio-comic vocalists; re-engagement of Lizzie Byron and Carleton Sisters, and concludes with the comedians John Hart, Billy Barry and Hugh Fay. Farewell benefit to Hugh Fay on afternoon of April 12. This is a strong bill that is offered, and Messrs. Hyde and Behman are to be commended for their enterprise.

PHILADELPHIA.

NEW NATIONAL.—The new faces for the present week are: George Lambert, Charlie and Norrie Wood, Lottie Lambert, Florence Marston. The performance concludes with Jack Sheppard, Good business.

GRAND CENTRAL.—Emile and Pauline Ames, Charles and Ella Jerome, Mile. Eleanor Leonard, John and Verona Carroll, Morris and Koadler, are the new-comers for this week. Excellent business.

NEW AMERICAN.—This theatre is doing a big business with the colored troupe in H. M. S. Pinafore. The house is crowded every night. The opera is preceded by The Orphan Girl, in which the regular company appear. Monday, April 10, an extra matinee will be given to afford an opportunity for the profession of this and other cities to witness this novel success.

MILLER'S WINTER GARDEN.—The new arrivals this week are: Fields and Hanson, Joe and Annie Burgess. The regular company appear in new acts and the drama, Hidden Hand. Good houses.

ARCADE GARDEN.—This theatre was reopened to the public on Monday, April 7, with a first-class variety company, including, among others, Julie Keene, who is the business manager, Billy Hart, John Booker, Thompson Brothers, Belle Fairmount, Lottie Howard, Carrie Graus. Full house every night.

ITEMS.—Manager Gilmore of the Grand Central is under arrest for employing the child known as "Master Lew," in violation of a recent statute of this State, forbidding the employment of any child under fifteen years of age in any occupation endangering life or limb.

CHICAGO.

APRIL 6.

HAMLIN'S.—The demise of the Metropolitan has palpably increased John Hamlin's receipts, as the very large attendance here for two weeks past attests. Clark Hamlin tells me that he has to hire two colored men every evening to tote the silver to a place of safety. John Hamlin avers that since the big business set in he hasn't had the slightest symptoms of his inveterate enemy, lumbago. So I conclude that he is healthy as well as happy.

But I am forgetting Pauline Markham, who has been a week out in Pinafore. I cannot truthfully state that the opera is a success as represented here, though Miss Markham's Josephine is very well sung and acted, novel as a long skirted part is to this lady. April 7, George C. Boniface, supported by the C. L. Graves co., in the Soldier's Trust. A dramatization of David Copperfield will also be given.

ACADEMY.—A good bill was given here this week. Hernandez Foster Monday, in the play of Jack Harkaway, does not entitle that gentleman to the rank of star. The support was adequate. Charles Chappell did the heroic business of Jack Harkaway quite effectively; Harry Mortimer was quiet and natural as Dick Harvey; W. H. Bartholomew threw some funny pantomime into the part of Mole, but when he opened his mouth he lost ground; T. J. Langdon was powerful as the villain, Hunston. We can commend Mr. Langdon as an actor who is able to discriminate between mere rant and tragic force. Lottie Beaumont looked as pretty as a picture and acted well as Emily. Her costume in the last act was stunning. Preceding the drama, Little Mack and Tommy Turner were seen in a sketch; Jerry Colan hopped about the stage as the Dancing Philosopher; the Girard Brothers, two supple limbed young men, gave acrobatic songs and dances; the Lyon Sisters, a couple of very brassy females, screeched nasty songs and wriggled about in a very vulgar manner. They deserved to have been hissed from the stage. Howard Dow and son also performed some remarkably clever gymnastic feats. 7th, George France and dogs in A Block Game, and Emerson, Clark and Daly Bros., are the new arrivals.

ITEMS.—Despite the protestations of thousands, Pope Cook insisted on giving the Metropolitan an airing and the public another bitter dose of Pinafore, this (Sunday) afternoon. An amateur, Maggie Barnes, was the Josephine, and a bad one. Lottie Beaumont of the Academy delighted the patrons of that theatre last week, by appearing in tights for the first time. The critical gallery appeared satisfied. W. H. Bartholomew, the Pantaloon, formerly associated with James S. Matit, now does the low comedy at the Academy, to his own satisfaction, at least. W. H. Smith, formerly manager of the Victoria Loftus Blondes, has leased the Comique, St. Louis, and the Adelphi, Toledo, and will run them in conjunction. Harry P. Kelly, who alleges himself to be an actor and vocalist, has been at liberty since the collapse of the Metropolitan. We understand that Jim Nixon of the ten cent theatres has made Mr. Kelly an advantageous offer to chew gum for the company of the Hal-

sted Street Opera House.—Unpleasant memories of a certain castigation received at the hands of two British blondes, caused Mr. Storey of the Times to order the withdrawal of the advertisement of Pauline Markham and her company from his paper after one or two insertions. It appears that the old gentleman nurses his resentment.—The profession can always obtain THE MIRROR at the Western News Company's depot, Randolph street, near State street.—We shall feel obliged for any item of news which can be sent us to No. 164 La Salle street.

SAN FRANCISCO.

BELLA UNION.—The performances at this, the acknowledged Bowery of the Pacific, are of the most attractive character, opening with the male and female minstrels, in which Reed and Ransome, aided by T. W. Bree, create a great deal of merriment, while Miss Josephine, Tom Casselli and Claude Ransome contribute ballads. Then follows an olio that is of surpassing excellence. Cummings and Harrington open with their new song-and-dance specialties, which are encored till they are completely exhausted, followed by Kitty Henderson in a very pleasing act called The Active Girl, followed by the favorites, the Valdis Sisters, who are now in the fifty-sixth week of their engagement; the Richmond Sisters appear in their lightening changes, introducing some very artistic songs and dances; Charley Reed convulses his hearers by his laughable rendering of "Get Thee Gone, Girl." Flora Franks, Patti Rose and Nera Vernon contribute pleasing vocalisms, and George C. Thompson and Master Frank introduce songs, hymns and a harmonica solo in their Scenes in the South. The performance ends with a dramatization of Tennyson's beautiful poem of Enoch Arden.

ADELPHI.—The Victoria Loftus Burlesque troupe of blondes has proved successful, and the entertainment they offer is one of the best ever seen in this popular theatre. The female minstrels, who open the performance, sing some pretty ballads very nicely; this is followed by the laughable comedy of The Female Bathers, in which an admirably constructed set scene is introduced, which reflects great credit on Messrs. Beston, Gossman and Fest. Then comes an interlude by the specialty artists, including new solos by James Marlow, the banjo king; a clog sextette by the Etzeltime Sisters, Waters and Kelly, and Harry and Charley. Cecile St. Cyr, always a favorite, sings some taking songs, and has difficulty in getting away from her admirers. J. DeAngelis gives several Dutch sketches in inimitable style; then the great Harry Leclair gives his adaptation of the Vokes' farce of Belles of the Kitchen, in which he is ably assisted by Gilbert Sarony and Lottie Elliot. Waters and Kelly, in their double song-and-dance, fairly capture the audience. The Etzeltime Sisters do some neat jig dancing; Nettie Belmont sings a ballad prettily, and Harry and Charley as The Lackawanna Spooners are laughable. The performance concludes with The Female Base Ball Club, which is a really clever burlesque well acted by Victoria Loftus, George Atkins, Harry Leclair and the company.

CINCINNATI, O.

APRIL 6.

THE COLISEUM.—The bill of the past week—and it is a good one—will be given at the Coliseum to-night. To-morrow night an entire change of programme will be made. The olio will introduce the Perry Brothers, song-and-dance men; Leon Whittony, the only animal impersonator on the stage; Minnie and Billy Ray in character sketches, changes, etc.; George Solomon in his magic barrel trick; Kelly and Healy, eccentrics, and the fine lyric artist, Mile. Martelle, in bouquet of songs. The drama for the week will be a new romantic comedy play, called Under the Lash, in which William H. Brent will appear as Harvey Rattling. The entire stock company will appear in the cast, and new scenery has been prepared. The Coliseum will catch the crowd this week.

VINE STREET OPERA HOUSE.—A strong and varied variety bill will be the attraction at this popular place of amusement this week, in which will appear a host of specialty stars, most of whom rank with the best in the business. If the manager would only "shoot" Old Si (J. J. Riley), and give the Duncan Sisters the g. b., there would be better business. The Duncans have a voice that sounds like a phonograph with a bad cold. Lovers of this style of entertainment should visit this show this week. It is immense.

ITEMS.—A lady ticket-seller now adorns the box-office of the Vine Street Opera House.—Robert Bonner, the "great tenor," is again on the road. Won't somebody be kind enough to corral him before he reaches here?—The National Theatre opens up next week.

INDIANAPOLIS, IND.

CITY GARDEN.—Gibson and Binney, Thatcher and Hume, Neoskloata, Minnie Rutherford, and the drama, Under the Lash, with William H. Brent in the leading role, and George Filmore, Ned Campbell, Arthur Sprague, Julia Robinson and Mrs. H. Moore in the cast, was the attraction presented last week to unappreciative audiences. Closing: Neoskloata, Gibson and Binney and W. H. Brent. The new people for the coming week are: Edith Lyle, Wiley Hamilton, Dewitt Cook, and drama, On Time, with Fred R. Wren in the principal role.

METROPOLITAN.—The Little Rosebud comb, continued throughout the week. The patronage has been, at this house, a "stand-off" for that at the other places of amusement. The additions to the troupe this week were Gus Peters, Mile. Letta, Gloss Brothers and Con Fredricks and Harry Fish. The manager, Desseaux, has formed a partnership with Dick Hollywood. They will organize a "blonde" troupe and take the road. Hollywood will give exhibitions of his pugilistic abilities. Attraction for the coming week unknown.

BUFFALO, N. Y.

SHELBY'S ADELPHI.—Very fair audiences, considering the counter-attractions at the Academy, visited this place of amusement last week. For this week Manager Shelby has engaged Mons. Leopold, the gymnast, assisted by the young American clown, Harry Wentworth, McAuley and Howe, Nellie Thorne, the funny Sharpleys, Foreman and Gallagher, the sketch artists; the Whitneys, the Sparks Brothers, together with the regular stock company, make a strong bill. For the following week, Parker with his wonderful troupe of performing dogs; Quilter and Goldrich, John Fell, Annie Fox, Billy Maloney and Mabel Grey, Kelley and Haley, and Harry Lindley and wife are engaged. Manager Shelby has been tendered a grand three nights' benefit for the evenings of 10th, 11th and 12th, when a number of volunteers will appear. Of last week's performers, Jeppe and Fannie Delano and the Austins go to New York, Morris and

Fields to Columbus, Ohio, Hewes and Blossom and Alice Gleason to Detroit, Mich., while the Parker Sisters and Cordella and Victorella go to Columbus, Ohio, to join May Fiske's Blondes.

BALTIMORE, MD.

FRONT STREET.—Col. J. Franklin Warner's comb, with Maud Lannay, the Ulms, May Arnott, Harry Lindley and others, concluding with Col. Warner's comedy, Speculation. They had a lively time at the Front last week. Mr. Nachman was arrested for selling liquor on Sunday, and Col. Warner has taken the theatre until the first of May, we believe. On last Thursday night, Campbell, a special policeman, remonstrated with a party of men who had been drinking and were noisy. A disturbance followed, when he was struck by one of them. Campbell drew his pistol and fired, shooting a man named Gould in the hand. Campbell was arrested, and at the hearing the man shot said the wound was not serious, and that he thought the shooting was accidental. The charge was dismissed. Business has been very good. The same combination this week.

CENTRAL.—Wiley Hamilton, the Boisssets, Imogene Schofield, Alice Elliott; Second Sight Mystery, by Dick and Lottie Bartlett; Mile. Realta, the Female Sampson, and others, closing with Otto Burbank's sketch, The Death and Burial of the 45th Congress. Very fair business. This week Alice Montague, supported by Frank Jones, in Pluck and Luck; Fannie Beane, Chas. Gilday and Chas. H. Stanley.

HOLIDAY.—Josh Hart's Novelty co., including Fostelle and Armstrong, Kate Castleton, William Carroll, Kitty O'Neil, Harry Kernell, Harris and Carroll, Jennie Engel, Scanlon and Cronin, Kate McDowell, Bobby Newcomb, and Frank Bush, in a good programme to fair business. This week, Joe Emmet in his New Fritz. On Friday, first annual benefit of the B. P. O. Elks, Mr. Emmet and company and others taking part.

LOUISVILLE, KY.

NOVELTY THEATRE.—A fair business has been done at this house during the past week and an excellent show was given, the new faces appearing March 31. The Peaseleys, John and Lea, Mary G. Lambkin, Miss Alice Smith, McIntyre and Heath, and Miss Lucy Adams, and Guy Linton. Departures April 5: the Peaseleys, Alice Smith, Guy Linton, and Lucy Adams. New Arrivals April 7: the Brennans, Miss Vee Reynolds, and Mr. Harry Moreland in drama entitled Nemo. It has been clearly demonstrated that a straight variety show will not draw in this city, and Manager Parmele has found it necessary to add the drama.

METROPOLITAN THEATRE.—Arrivals March 31: Mr. Fred Wren in drama, On Time, which proved to be the best drama of the kind produced here this season. Departures April 5: Quintette Children and Fred Wren. Arrivals April 7: Holmes Grover, Jr., in drama, I. O. U. Business during the past week has been fair.

WOODLAND GARDEN.—This popular place of amusement closes for the season April 27. Announcements for Sunday, April 7: Prof. Geo. Sloman, J. J. Quinlan, Warren Sisters, Roltair, Gibson and Binney, Billy Baker, the Nondescripts, viz., Leslie Ceroni and Carroll and M. A. Fischinger.

TOLEDO, O.

The Adelphi opened to a very large house 31st, under the management mentioned last week, and with the following company: Dollie Sharp, skipping-rope jig; Lillie Ellis in serio-comic songs; Mark Murphy, Irish bio; George Coes, banjo-solos; Manning and Drew, Irish specialties; Kitty Sharp, in songs and dances; Schoolcraft and Coes, in a laughable negro act; Barlow Bros., song-and-dance and burlesque assault-at-arms, and Hogan and Lord in their pleasing sketch, Our Sunny Southern Home. Closing 5th: Schoolcraft and Coes, to Pittsburgh; Barlow Bros., to Fort Wayne; Mark Murphy, to St. Louis; Kittie and Dollie Sharp, to New York. Opening 7th: Carrie and Sam Swaine, John and Lea Peaseley, John and Baby McDonald, Add Weaver, Jr., and Miss Edith Hart, and Charles White. Business good.

At White Hall the only new arrivals 31st were: Ben Cotton, wife, and little daughter Idalea, in their play of Faithful Bob. Closing: Ben Cotton, to Saginaw; Ella Mayo, Detroit. Opening 7th: Charles L. Davis, Emma Vern, Ella Davenport, and Minnie Grey. Harry Leslie is now stage-manager. Business improving steadily.

At Wheeler's Opera House Rice's Evangelical co. appear 8th.

NEWARK, N. J.

WALDMAN'S.—7th and week, Mile. Cerito in her drama, Oreneta; Carrie Lewis, Mulien and Magee, Belle Clifton, George A. Hays, lightning painter, and Clara Leota, vocalist.

METROPOLITAN.—This house is in good hands and gaining a fair share of the variety patronage. Larry Tooley and Punch Walton are among the attracting this week.

WASHINGTON, D. C.

COMIQUE.—Departures: Belle Clifton to Newark; Jasper co., Pittsburgh; Mollie Wilson, Baltimore; Mike Gallagher, P. C. Foy, New York; Harrington and Johnson lay off. The new faces for 7th are numerous. The show is good, and patronage excellent.

MISCELLANEOUS.

MILWAUKEE, Wis.—Metropolitan Theatre: Good business. New faces 7th: Donnelly and Drew, Winnetta Craven, Thomas Hedges, Thomas and Henrietta Murray. Departures 5th: Lew and Leona Cole, Pittsburgh. Milwaukee Theatre: Re-opened 7th by Lew Benedict. He is going to try again his luck. Having secured a large company, he intends giving a much better variety show than we have had heretofore. No doubt but that success will attend his venture.

PITTSBURG, Pa.—Williams' Academy: Opening to-night, 7th, Luke Schoolcraft and Geo. H. Coes, in Mr. Dittman's party: Marie Jasper, the Milton Jaspers, Newton, Edward and Clifton; the Austins, Chas. and Carrie, Miss Nellie Parker. Continuing: The Love Sisters, Lottie Howard, Dick Gorman and Ed Neery. April 17, complimentary benefit to Harry Williams, manager.

NEW HAVEN, CONN.—The Gaiety has been drawing crowded houses to witness its production of Pinafore. The new comers on the 7th were Billy Carter, John Griffith, Satsuna, Ida Siddons, May Vernon, Smith and Byrne. At the 10th, 7th, Clooney and Ryan and Sheehan and McGilone. Schwed's will open 14th.

RICHMOND, Va.—Comique: No new arrivals past week. Closed, 5th, Sullivan and Curdy for Grand Central, Philadelphia; Ula Boydell, Prof. Landi's Magic Cabinet, and Prof. Steuben, cornet soloist.

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NEW YORK, APRIL 12, 1879.

Amusements.

WALLACK'S THEATRE—A Scrap of Paper.
BOWERY THEATRE—Golden Calif.
LYCEUM THEATRE—Le Petit Duc.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
PARK THEATRE—Edgemoor.
FIFTH AVENUE THEATRE—H. M. S. Pinafore.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—Frank Mayo.
TONY PASTOR'S THEATRE—Variety.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

Josh Hart.

On Monday evening Mr. JOSH HART returned to New York and began a series of variety performances at Tony Pastor's Theatre. The audience which welcomed him was not large, and it was certainly not brilliant, but it was large enough to show that the name of JOSH HART is still associated with a "good show," and that he has many friends who would be glad to see him resume his former position among managers.

Of all the variety managers who have passed their brief hour before the New York public, no one was more liberal, more enterprising or more successful than JOSH HART. No one was better supported. No one gained such a share of popular confidence, or won so good a name. But for one thing HART would be a prince among American managers to-day.

It is not necessary now to rehearse the peculiar circumstances which led to his sudden downfall. They came thick and fast; they overwhelmed him. Everybody knows the evil genius of JOSH HART's latter years—the "Jonah" which gathered itself about him. HART had been a prosperous man, had accumulated a large fortune and had built up a great name. In a fatal hour he linked his fortunes with a notorious newspaper which but for his aid would have perished. He became (unconsciously perhaps) an accessory to the evil influence it was exerting, a party to its slanders, a target for its enemies. From that day his star declined. He has never known a week's good luck since.

One cannot but admire HART for the stout fight he made against fate. He was steadfast to the Eagle till it engulfed him, and then reluctantly he withdrew. He took the Central Park Garden and worked hard, but it did not prosper. He hired Irving Hall; but somehow his "Jonah" never left him, and that enterprise ended in collapse. He tried the St. James Theatre, the scene of poor Dan Bryant's merry pranks, but it too failed lamentably. Some said he killed it, but that was not so. Then Hart left New York. He tried his luck in other places.

"Your Jonah," said some one, "is 'on the limits' here. Get away from it—and break through the 'limits'!"

HART started out brightly enough, but before the season was half over, one company had collapsed and the other was running behind. These repeated failures would have discouraged most men, but HART has persevered heroically. Not only has he suffered losses, but all who opposed him have prospered. HARRIGAN and HART, so bitterly abused by his "organ," have enjoyed a season of rare and almost unexampled prosperity. The Eagle, which all but ruined HART, has been coining money for its present manager. The FLORENCES, who encountered bad luck while playing with HART, have achieved their former great success ever since. Messrs. BOUCICAULT, GARDINER and DEUTSCH—the three persons against whom he most stoutly contended—have uniformly done well. Those whom he favored most, seem to have prospered least.

Josh HART now returns to New York to inaugurate a season which, if it proves profitable, may last indefinitely. We ask for him a kindly welcome; we hope for him good business and wish him good luck. If to-day (it is not too late) he will shake himself free from the "Jonah" which pursues him; throw off the disreputable appendage which has brought him all his ill-luck, he will find the opportunity to retrieve himself at hand. Skill, judgment, courage, liberality like his are wanted in New York. A good variety manager is wanted on Broadway, and HART is the man to supply the need. Divested of his "Jonah," and with a fair field of operations, JOSH HART would quickly resume his former position as the ablest and most enterprising of our variety managers. He has only to consult his

own interest. Had he done this three years ago, he would be managing his own theatre to-day—a popular, prosperous, and lucky man. It is not yet too late.

Two Representative Managers.

The two most prominent figures on the stage of theatrical events just now are J. H. HAVERLY and HENRY E. ABBEY. The advent of Mr. HAVERLY to the management of the Lyceum has passed without much comment, but is calculated, we think, to deserve a good deal more attention than it has yet received. Mr. HAVERLY represents a kind of manager much needed in New York at this time. He has primarily, of course, the three great requisites for the position—brains, capital and experience. But he has something else. He has new ideas—and he will put them into operation at the Lyceum. The theatrical business in New York has been literally dying of inertia.

Men with the ideas, aims and aspirations of a decade ago, have been trying to revive the old sort of attractions under conditions completely changed and new. Disregarding the changes effected and the progress made in this time, they have been striving after what is impossible. It is pretty safe to say that, with perhaps one exception, no theatre in this city has made any money this season save through Pinafore. This has been due, in great measure, to the utter lack of enterprise shown by the resident managers and their adherence to methods which have long usage only to recommend them. Mr. HAVERLY, on the contrary, has something new to offer. He will draw to the Lyceum stars and combinations which would have been seen there under no other auspices. He will build the house up, he will strengthen it, he will take means to popularize it, he will engage the best attractions, he will advertise it without stint. These things may not accomplish immediately the end in view, but they will have their influence.

Tact, taste, energy and capital must, sooner or later, have their weight. Ultimately they are apt to triumph. The only prosperity the Lyceum has enjoyed this season has been during the management of Mr. HILL, who, like Mr. HAVERLY, is a Western manager, and one whose ideas are of the present. Had the system he inaugurated been followed by Miss CLAXTON and the subsequent managers, the Lyceum would have held a good position in popular regard. Mr. HAVERLY will doubtless make it "go," and in this way assure to New York a first-class theatre. The influence he will exert on local theatricals will be a good one.

Mr. ABBEY opens on Monday his Boston theatre. On the same night his Philadelphia house will re-open its doors. On Saturday, AIMEE appears at Booth's under his management. Engaged continues a magnet of attraction at the Park. LOTTA, the great comedy star, is on the road under his management. In all these operations the same energy and good judgment is shown. These characteristics have gradually elevated Mr. ABBEY to his present position. By the beginning of next season they will make him one of the most truly representative managers of this country.

Now it is well and fitting that New York should enjoy the advantages of this. Such managers as HAVERLY and ABBEY are needed here at this time. They bring new ideas to the business; they strengthen and they improve it. Half a dozen such men located here would lift New York theatricals from their present slough and assure prosperity to all performances of merit, and afford substantial encouragement to Dramatic Art in our midst.

THE Bloomfield Mercury raised its voice some time since to object to the condition of dramatic journalism. A local critic promptly rebuked it in the broad and eminently charitable words: "Give the fellows a chance! Half their time is spent in finding scandal; the other half is spent in finding fault." It is now in order to inquire why it is that daily journalism, which affects to despise dramatic journalism so strongly, continues so far tributary to it in regard to news and opinions. The rustic Mercury may throw some light on this. It would do well, as a defense, for that phase of dramatic journalism which is not "on the limits."

C. A. Byrne, editor of the News, was arrested on Thursday on a charge of publishing in his paper a false and malicious libel concerning the editor of THE MIRROR. He was released on procuring bail for his appearance. As Byrne is already "on the limits," this was little more than a formality. Archibald D. Gordon, an attaché of Byrne's paper, went on the bond for the appearance of his employer. Gordon's property consists largely in unproduced plays.

Florence Ellis opens in The Little Duke at Court Square Theatre, Brooklyn, April 14, for one week (with a privilege of two). Then she does Baltimore, and returns to New York. The theatre has not been settled upon. The company remains the same as at Booth's, with the exception that May Gallagher plays the Duchess, and James Harton, DeMontbarry. Herr August Elbogen will be conductor.

PERSONAL.

MERRITT—John P. Smith has engaged George Merritt, who sang so sweetly in Pinafore at Tony Pastor's. The engagement is for twelve months.

BELL—Digby V. Bell, who is playing the Admiral in H. M. S. Pinafore with the Saville party, seems to have made a hit in the character. His performance is everywhere well spoken of.

TRIMBLE—Ada Trimble, now traveling with John T. Raymond's company, is a daughter of the former proprietor of the Opera House at Albany, then known as Trimble's Opera House. In private life the lady is Mrs. Harold Forsberg.

GOLDBERG—Philadelphia Times: Prof. John Goldberg, manager's agent of the Arch Street Theatre, is an accomplished prestidigitator, mind-reader, etc., and knows Heller's tricks. He was on the point of an engagement with Miss Heller when he closed with Mrs. Drew.

FAIRFIELD—Martha Fairfield makes her debut at the Olympic Theatre on Monday evening, April 14, as Evadne, and appears during the week as Margaret Elmore in Love's Sacrifice. She is said to be young and handsome, and to have an elegant wardrobe. A good company supports her. Col. T. Allston Brown is her business manager.

HOFELE—A testimonial benefit has been tendered to Manager Hofele of the Bowery Theatre on Monday evening, April 21. The bill will be one of the most attractive of the season. A large number of professionals have offered their services. Mr. Hofele has made many friends at the Bowery, and some recognition of his services is fitting from the patrons of the establishment.

GUEST—James W. Guest, the well-known theatrical agent and instructor of elocution, died at his residence, 291 Thirty-first street, on Thursday last, his complaint being asthma and lung disease. He had been forty years connected with the stage, and had taken an active interest in every part of it. The funeral services were held on Saturday at the Church of the Transfiguration, and the remains were taken to New Haven, Conn., for interment.

BONIFACE—Stella Boniface, whose picture appears in THE MIRROR this week, is not only one of the prettiest, but also one of the most talented little actresses on the local stage just now. Though she has been playing four years, most people know her only from her connection with Wallack's. She has labored diligently there, and not unsuccessfully. Some day or other people will hear of George Boniface's pretty and talented daughter as a star.

GORDON—Archibald Carlyle Gordon has offered to sell one of his innumerable unproduced plays to Mary Anderson. May Hart, who went to San Francisco; Alice Dunning, who is on her way to Australia; Louise Pomeroy, who has been playing in the far West and extreme South, and Elsie Moore of Chicago celebrity—are among those who have accepted pieces from Carlyle Gordon's prolific pen. It is a peculiarity of Gordon's pieces that they are never—hardly ever—produced.

CHANFRAU—In consequence of the illness of Mrs. F. S. Chanfrau, Pinafore was withdrawn, and the Court Square Theatre, Brooklyn, was closed for the remainder of last week. The earnest and continued efforts of the past two weeks in daily rehearsal upon the production of Pinafore, combined with the strain of the dramatic roles which she recently sustained, have proved too exhausting for her powers, and the announcement of her withdrawal from her role of Josephine will be read with regret by her large circle of her friends.

A new theatre is to be erected on the site of Corinthian Hall, Rochester. It will be commenced in about a week, and will be ready for occupancy Sept. 1.

Lizzie May Ulmer has been specially engaged by Barney Macauley to play Clip in Uncle Dan'l, in San Francisco. George T. Ulmer has also been engaged. They leave to-day (Thursday) for the Pacific Slope.

The Church Choir company of Pinafore singers at the Broadway take their departure soon after Easter. Mr. Knorr, the Deadeye, and Mr. De Lange, the Admiral, have both had some little difficulty with the congregations for whom they sing on Sunday in Philadelphia, but have not lost their places, like the chorus singer at the Broad Street Theatre in that city, whose case has attracted considerable attention. Miss Henry, the Josephine, has been offered a position in the choir of a Fifth Avenue church and may accept it.

Especial preparations have been made for the inauguration of Henry E. Abbey's New Park Theatre, Boston, which occurs on Monday. A special train leaves here, returning on Tuesday. Lotta opens the house, which means good luck for Abbey, and good business for the New Park.

On Monday the house of Pinafore at the Fifth Avenue was light. On Tuesday the house doubled. It has been doing well since. This has decided Mr. Harkins to keep it on next week.

Next Monday the Standard Theatre Pinafore will be reconstructed. On Wednesday evening, April 16, the 100th performance will be given.

PROFESSIONAL DOINGS.

Maurice Pike has a benefit at the Bowery on the 16th.

Henry J. Sargent arrived in town on Thursday.

Albany is endeavoring to launch a church choir Pinafore.

W. S. Gilbert's Gretchen is a popular success in London.

Business is declining in the Pinafore at the Standard Theatre.

Sara Jewett intends to visit Europe during the coming Summer.

Clara Morris contemplates a visit to Europe this summer.

There is a rumor that Augustin Daly has the Olympic.

It is reported that Lucca will return to America next season.

Murphy and Morton join the San Francisco Minstrels on the 14th.

Voegtlin is painting a new drop curtain for the California Theatre.

J. Ogden Stevens goes out with Fred Paulding next week.

E. E. Kidder is to travel as business manager for the Williamsons.

Josh Hart opened at Tony Pastor's on Monday, to a light house.

S. B. Duffield plays with Mary Anderson in Brooklyn next week.

Sid. France appears in Marked for Life at Tony Pastor's Theatre next week.

Henri Wertheimer opens the Globe Theatre, April 28, with French comedy.

Matt. W. Canning and E. F. Thorne of the Jansauschek combination are in town.

John Howson will be the comedian for the Boston Museum company next season.

Frank Cotter of the California Theatre goes to the Boston Museum next season.

A special profession matinee of The Little Duke was given at the Lyceum yesterday.

Jansauschek has cancelled her engagement at the California Theatre until next season.

Ole Bull and his wife were passengers by the City of Chester for Europe, on Saturday.

Willie Seymour will probably be stage-manager for the Boston Museum next season.

John W. Norton and Robert Speller, of the Mary Anderson combination, are in town.

W. A. Huntley goes to Vicksburg, Miss., for a two months' engagement, commencing May 1.

Laura LeClaire will play with Steele Mackaye at the Fifth Avenue Hall in Won at Last.

It is reported that Jeffreys-Lewis will be leading lady at the California Theatre next season.

Engaged will be produced in Toronto on Monday, G. F. Rowe playing the part of Belvaun.

Frank Goodwin has been engaged as property-man by Steele Mackaye for the Fifth Avenue Hall.

Mr. J. J. Sullivan will be a member of the company that is to open the New Park Theatre, Boston.

There is some talk of Charles Pope leasing the St. Charles Theatre, New Orleans, for next season.

Fatanuitza will be produced at the Fifth Avenue on the 21st. Rehearsals are now in progress.

George R. Edeson of the Park, Brooklyn, will support Lester Wallack during his Summer engagement.

Charles I. Jones, the chief usher of Booth's Theatre, will fill the same position at Gilmore's Garden this Summer.

The Knights and their manager, John Rickaby, are in town. They play at Sinn's, Brooklyn, next week.

Jennie Carroll and O. H. Barr are in the company supporting Miss Fairfield at the Olympic next week.

On Saturday Henry Mapleson and his wife, Marie Roze, left for San Francisco, where she is to sing for three months.

Joseph Bradford is about to write another play for Robson and Crane. The piece is to be a drama instead of a comedy.

A terrible rumor is abroad that Frank Hart and Frank Bush are to do a "double act" together next season.

Miss Anna Dickinson has been visiting in Elizabeth, N. J., her trip to California being delayed until next autumn.

Connie Thompson has replaced Marion Elmore in the Colville Folly troupe. They go to California this Summer.

J. C. Schofield has become business manager of the Fifth Avenue Theatre, vice Stanley McKenna. A good move.

Agnes Ethel returns here in the Fall, her husband's health having recovered. She does not come to act, however.

E. G. Gilmore has secured Niblo's Garden, and takes possession August 15. He intends running spectacular pieces.

Murray Woods, formerly of the California Theatre, made quite a hit as Dick Deadeye in the Standard Theatre Pinafore Company.

Emma Thursby has gone to Paris and Berlin to fill engagements. She has determined not to return to America until next Fall.

Laura Joyce has petitioned for the custody

of her second child, and for an increase of alimony from Mr. Taylor, her former husband.

A good walker can earn from \$60 to \$125 a night, a female pedestrienne from \$50 to \$80. A good actor or actress gets as much in a week.

Josephine Laurens' husband is dead. Mrs. Harry Rich played her part in The Streets of New York at the Grand Opera House on Tuesday.

Fanny Davenport was taken seriously ill Tuesday, and could not appear at the benefit in Poughkeepsie, which was postponed in consequence.

Little Mlle. Baudet who played the Duchess in The Little Duke so charmingly at Booth's, will be a member of Aimee's company.

C. R. Gardiner inserts an advertisement in another column concerning the false report that he is a partner in the Globe Theatre, Boston.

Max Strakosch has determined to bring Salvini, the Italian tragedian, and Adelaide Neilson to the United States toward the end of this year.

H. R. H. the Princess Louise is painting a picture of Mrs. Scott-Siddons, who is a personal friend, and a welcome visitor at the vice-regal residence in Ottawa.

Belle Mackenzie will play Meenie in Rip Van Winkle during Jefferson's coming engagement at the Broad Street Theatre, Philadelphia.

The Park Theatre, Philadelphia, will be closed this week to make ready for the production of Whims, by Mr. Mackaye's Criterion Comedy company.

Josie Mansfield is at the Palace Hotel, San Francisco. Frank Lawlor is boarding at the same house. Ned Stokes is also in San Francisco.

Paola Marie, Capoul, Angele and Delorme will leave Paris for this city August 15, to join the Maurice Grau Opera Bouffe troupe. They appear in September.

Mapleson is to bring over an English burlesque organization next season. J. H. Haverly has the management of the opera outside of New York City.

Lewis Morrison of Baldwin's Theatre, San Francisco, has brought suit against Rose Eyttinge, to recover \$10,000 for alleged defamation of character.

Master Harry Davenport, youngest child of E. L. Davenport, will be Sir Joseph in Ford & Zimmerman's forthcoming children's Pinafore production in Philadelphia.

It is reported that Genevieve Ward will sail for Europe soon after her engagement at the Boston Theatre, to play Queen Katherine in King Henry VIII., in French, at Paris.

Adele the Saleslady, is the title of a realistic drama to be presented for the first time at the Bowery Theatre on the 28th inst.—Miss Agnes Wood will appear in the title role.

J. B. Studley plays Ludovico in Evadne, and Matthew Elmore in Love's Sacrifice, at the Olympic with Miss Fairfield next week. Frank A. Tannehill will be stage manager.

Mary Anderson concluded her season of twenty-eight weeks, playing at Newark on Monday night. This week she is resting. Next Monday she appears at the Academy of Music, Brooklyn.

Mrs. J. W. Wallack, Jr.'s will has been offered for probate in the Surrogate's office, Freehold, N. J. She bequeathed \$3,000 to the American Dramatic Fund Association. The estate amounts to \$20,000.

Barry Conlan, an Irish comedian who has attained considerable popularity in England and Canada, will be the star at the Bowery Theatre Easter week. He opens in Colonel Henderson's attractive play, Faugh-a-Balagh.

Mr. Joseph Bradford of Boston is busily engaged upon a new piece for Robson and Crane. The play is slightly melodramatic in character, and much of the incident has been furnished by the gentlemen for whom it is being written.

Charles Fechter did not appear in The Duke's Motto at the Howard Athenaeum, in Boston, on Monday night, and the audience, after having waited twenty-five minutes, was dismissed. Mr. Fechter explained that he was "suffering from a gastric attack."

The new Summer Garden on the site of what was formerly Bryant's Opera House, in Twenty-third street and Sixth Avenue, will be opened early in May. There will be a fine orchestra, under the direction of Herr Rudolph Bial, from the Kroll's Garden Theatre, Berlin.

Ann Cowell Hobkirk will leave Chicago for California, which she intends making her future home. This lady is well and favorably known in the West. For years she played leading parts at McVicker's, and has always been associated with the most prominent literary associations of Chicago.

The Saville company is to have a new soprano in place of Ethel Lynton. Mrs. Digby V. Bell, an educated artist, takes her place. Mrs. Bell sang in Italian opera in Italy, the Trovatore among others. A new tenor in place of Mr. Thompson, whose voice has become impaired, is also contemplated.

The Grand Central Theatre, Philadelphia, will be torn down at the close of the present season, and a new theatre built on the same site, to cost \$50,000. W. J. Gilmore will be the manager.

Rose and Lewis.

"The Greatest Living Actress" calls Lewis Morrison a "nigger," and he sues her for damages in consequence.

Miss Rose Eytinge is a lady possessed of the most remarkable capacity for getting herself into trouble. Miss Eytinge has been demonstrating this very fully in San Francisco, where, a couple of months ago, she abruptly terminated her engagement at the California Theatre because a drunken hoodlum growled in the auditorium. Miss Eytinge's most recent escapade has been a war of words with Mr. Lewis Morrison on the stage of Baldwin's Theatre, culminating in a suit for \$10,000 damages for slander brought by Mr. Morrison against the meek and lovely Rose.

In Milwaukee, Rose Eytinge and Lewis Morrison met two years ago, the latter in the capacity of manager of his traveling combination, and the former as the star of the same. One day Morrison seized upon the idea of a benefit. Mentioning the matter to Miss Eytinge, she was agreeable and promised her support, and also selected the drama of The Hunchback for the occasion, with herself in the character of Julia, Morrison as Master Walter, and Rose Wood as Helen. When the benefit came off Miss Eytinge quite captivated the hearts of the Milwaukeeans by her splendid acting. But envy possesses the breast of man, and woman, too, for that matter, and before time had been given him to enjoy the liberality of his disinterested volunteer patron, Miss Eytinge sent in a demand for \$175 cash for services. At first Morrison looked blue, then he became indignant, and finally refused to recognize the claim. Then there was a scene, and angry words ran high. The tempest raged, and they parted with vows to see the thing to the end.

Time passed on, and in the course of events Miss Eytinge and Morrison met again on the boards of the Baldwin Theatre. To those who happened to know the former relations of the parties, it was an interesting study to notice the cutting civilities with which the lady and gentleman ignored each other. Still, however, etiquette prevented an open rupture until the night of St. Patrick's Day. It so happened that Mr. Morrison had selected that evening for a benefit, and, by a singular concatenation of circumstances—for it could not be charged to design—the play of The Hunchback, with Miss Eytinge again in the leading character.

Strangely enough, too, Miss Wood was again to play Helen, and Mr. Morrison to fitly gladden patriotic Irish hearts with his robust Master Walter.

All went smoothly as a marriage bell at the rehearsals, and no premonitions were visible of the gathering storm. On the evening of the benefit the house was filled with a bona fide "large and fashionable" audience, and a warm greeting was given to both the beneficiary and Miss Eytinge. The first act was played splendidly, and the affair was an insured success. But unfortunately Miss Eytinge and Morrison met behind the scenes, and Rose taxed Morrison with being in her debt \$175 on the old account. Morrison argued that he believed she had given him her services for that particular occasion gratuitously; that he had flattered himself that such was the case, and he could not think of afterward insulting her by offering to pay her for what she had so generously and loquaciously offered.

Miss Eytinge's power as a conversationalist is very well-known, but her excellence as a disputant quite overshadows it. So at least thought Morrison as the fair Rose assailed him verbally, and left him no loop-hole for resistance.

They had been playing together on the stage quite harmoniously. Miss Eytinge had been representing with becoming fervor the mild, unsophisticated rustic maiden, and Morrison had been giving vivid testimony of his deep-seated love for the fair Julia. The episode behind the scenes, however, showed little of the filial affection and parental kindness so generously depicted on the stage.

It was no use. The softest words of Morrison availed nothing with the irate Rose, and not only a vial, but a whole cauldron of pent-up rage was poured on the unlucky actor's head.

Precisely what was said no one knows. Accounts differ. But it seems from the most trustworthy of them all that Miss Eytinge, having got Lewis in a corner, proceeded to call him a "thief."

Morrison objected rather feebly to this. Then Miss Eytinge called him a "liar." To this she interposed some remarks, when Miss Eytinge, seeming to lose all sense of restraint, exclaimed:

"You are a nigger!"

"That is too much," said Morrison. "Thief! Liar! But not nigger; no, not that!"

A scene of unprovoked activity followed. Confusion reigned supreme, and it looked as though the play must be stopped, but by a liberal application of the oil of conciliation by Mr. Maguire and Fred Lyster, the difference was tidied over and the play proceeded to the end. Mr. Morrison did not enjoy as much of his "benefit" as he had anticipated, and with vivid recollections of Miss Eytinge's boisterous St. Patrick's night pastime uppermost in his mind, he sought the advice of a lawyer, to whom he stated his case. The Pacific Slope Blackstone listened intently to Mr. Morrison's recital, and last week commenced an action against Miss Eytinge to recover \$10,000 damages for slander. Her Australian trip with Mr. Searle has, accordingly, been deferred.

"The Golden Calf" at the Bowery.

A play, called The Golden Calf, was produced at the Bowery Theatre on Monday evening. The author, M. Roge, engaged considerable attention last Winter by his assertion that the materials for The Banker's Daughter were derived from this work.

However able a dramatist Mr. Roge may be (and after witnessing The Golden Calf his talents may be said to become a matter for conjecture only), his selection of the Bowery as the locale for the production of his new work did not betoken any marked intelligence.

The Bowery is, of all houses, the poorest equipped to produce new plays. The company is well enough versed in Across the Continent or Nick of the Woods, but in new dramas it is strangely incompetent. Strict adherence to the text of a play has never been the aim of a performer on the stage of the "Old Drury," and the proudest boast of the company is their complete independence of prompt-books and manuscripts, and untrammelled disregard of the lines. A vivid and picturesque imagination enables them to supply phrases and speeches at will. This lessens the amount of study and places the performers on a plane of manifest superiority over those of other houses. As the actors at the Bowery are, as a rule, possessed of an acuter and better developed order of intelligence than are the dramatists whose works they represent, various needed and grateful improvements in the diction and literary style of the works are made. These emendations have the effect of embodying the views of the authors in more concise form than would otherwise be possible, and, moreover, of allowing the Bowery players greater freedom of utterance.

The system has, of course, its disadvantages, as, for instance, in the case of the actor who, during the performance of Jack Sheppard, unconsciously repeated the lines of Brian Borohme. Such trifling digressions as this detract from the satisfactory performance of some pieces, though in the main they make no difference to the good-natured patrons of the establishment on the East-side.

It is quite obvious that an entirely new play would fare badly with such an organization. On Monday night no one performer knew his or her part. Some of the lines spoken were M. Roge's, some were culled and garnered from as varied a galaxy of authors as Shakespeare, J. J. McClosky, Victor Hugo, Harry Watkins, D'Emery, Charles Foster, Schiller, and Stanley McKenna; some were original with the members of the company.

Under these circumstances candid judgment on M. Roge's work is clearly out of the question. But so far as might be inferred from the proceedings on the stage, The Golden Calf is a moderately good play, employing very old materials, rather crude in composition and presenting no very striking merits. The critic's judgment in such a case as this is based largely on presumption of what was written, not what the actors said or did.

M. Roge, who seems to be a very ingenious gentleman, apparently foresaw that this would stand in the way of the proper hearing of his work and resolved to forestall it.

He supplied the audience (as far as was possible) with printed copies of The Golden Calf. While, therefore, a portion of those present were reading the play and passing judgment upon it, another portion was intently watching the stage and there seeing something entirely different. This unique sight was well calculated to arouse the just ire and indignation of that much troubled personage the American Dramatist.

But M. Roge wisely stopped at no half-way measures. Not only did he provide this choice of methods for judging his work, but he took the audience so far into his confidence as to tell them what the piece was, why it was written, and lastly, what it was all about. In doing so, he completely disarmed criticism.

EXHIBIT I.

This play points a most interesting moral, and commands absorbing interest. The insatiable thirst for gold, which demon-like pervades the whole nature of the banker, his virtuous and confiding daughter, battling with temptations, the magnificent defense of the wicked step-mother, the faithful, manly defense of the Parisian lover, all form a complete dramatic picture of excellence which cannot help but be appreciated by the public.

EXHIBIT II.

The Golden Calf, a play in four acts, by Adolphe Roge, gave rise last December to a lively controversy, which produced a great sensation through the press on the subject of the real or full authorship of The Banker's Daughter, and was rejected at the Union Square Theatre, as being—

Too good and too far above the average capacity of our New York public.—New York Herald, Dec. 11, 1878.

The author, aware that the American public, as well as any other, knows how to appreciate noble sentiment well expressed, or to reprove crime, even under luxurious garb, desired that his work should be produced at our theatre, known as the most popular of this metropolis, and patronized especially by that laborious population which, everywhere, has so intense a natural sentiment of justice and of the beautiful. He knows also that the more fortunate classes of our society will consent to change neighborhood, as the oldest aristocracy of Europe do, to judge of the merit of an essentially elevated and moral work, recommended by eminent critics, and encourage an American author who aims to create a genuine national style.

The roles will be distributed among talented, well-known artists, the decorations and appointments will be new, original and elegant, that so important a play as The Golden Calf may be introduced on Monday evening, April 7, in a way unsurpassed.

EXHIBIT III.

PLOT AND DRAMATIC PERSONS.

Mr. Delaware, a New York banker, on the verge of bankruptcy, finds no better way to ameliorate his situation than to propose to his daughter, Ida, a marriage with Shuman, son of a rich banker of Hamburg, who is his principal creditor.

Arthur DeGranville, a young French author, lover of Ida, the banker's daughter, whom he met at the reception of the American Ambassador in Paris. After fighting a duel to revenge an insult offered to her, he comes to America to repair his fortunes and in the hope of finding Ida Delaware, from whom he has not heard since she left Paris.

Karl Shuman, son of a rich banker of Hamburg, to whom Delaware wishes to marry his daughter to save his fortune.

Dr. Mayfield (Albert), physician in the Delaware family, very much in love with his little wife, with whom he leads a merry life.

C. Wiggles Scapeall, a New York lawyer, a scamp open to an engagement from any quarter, receiving with both hands at once, and pleading for and against.

Jackson, friend of Shuman, gambler by profession, cashier in the Safe Deposit Company, tries to marry Rosa for her money, pretending to be the old beau she lost twenty years ago.

Timothy Knapp, Rosa's lover, formerly cashier of the banker, Delaware, absconds with \$10,000 of his money, and comes back to the fold as a minister, returns Delaware the stolen ten thousand, and crowns his career by marrying his antique but faithful Rosa.

Charles.

Pompey.

John.

Policeman No. 1.

Ida Delaware, the banker's daughter, loves DeGranville, and does not consent to marry Shuman until she is deceived by her father, who makes her believe that her first lover died from the wounds received in the duel.

Mrs. Ruth Delaware, the banker's second wife, the bad genii of the house, an infamous woman, corrupted from early youth, step-mother of Ida.

Rosa Delaware, old maid, eccentric and original; sister of Delaware, engaged to Timothy Knapp, for whom she has signed twenty years. She cordially detests and quarrels with Mrs. Delaware.

Florence Mayfield, from childhood the intimate friend of the banker's daughter, just married to Dr. Mayfield, with whom she is perfectly happy, although their means are limited and their life modest.

Jenny, Ida Delaware's maid and foster-sister, a young Irish girl, full of fun and devoted to her mistress.

Kitty, Mrs. Mayfield's domestic.

Maggie, cook in the Delaware family.

When to this is added that vice in its "most luxurious garb" was repressed in the presence of four foreign consuls (one in each stage box) the sum total of criticism possible under the circumstances has been recorded. It would be unfair to M. Roge to judge of the value of his work from its performance at the Bowery. No one at all familiar with this theatre, its traditions, its class of patrons, its internal arrangements, would select it for the representation of a new play. M. Roge we understand to be a gentleman altogether unfamiliar with the methods of New York management. He evidenced this clearly by his selection of the Bowery.

Of the company, Kate Glassford gave a remarkably intelligent performance of Ida, and was very pleasing. Maurice Pike, a fair actor and royal good fellow, seemed to strive hard with Dr. Mayfield, and Ethel Allen, who, by the way, played formerly at the Union Square, looked quite prettily and acted quite tastefully as Florence. A society drama at the Bowery is a novelty, but it is not apt to be repeated. Next week Barry Conlan appears in Faugh-a-Ballagh.

Atkins Lawrence's Benefit.

Mr. Atkins Lawrence, who is the especial pride of Philadelphia theatre-goers, has a benefit at the Walnut in that city to-day (Thursday). Mr. Lawrence, whether in recognition of Philadelphia's uniform kindness toward him, or in response to noisy popular demand, has devised the following bill:

BENEFIT OF ATKINS LAWRENCE.

Shakespeare's Tragedy of Romeo and Juliet.

Atkins.....Romeo Lawrence

Mercutio.....W. E. Sheridan

Six different Juliets.

Lillie Glover.....Balcony Act

Helen Houghton.....Parting Act

Lillie Hinton.....Potion Act

Maud Stuart of N. Y.....Bar Room Act

Marie Muhlenberg of N. Y.....Marriage Act

Imogene.....Tomb Act

This is all very well save toward Miss Imogene, who plays a corpse. This is a role of no dramatic force whatever, and it is rather presumptuous to wish a lady to play it—even for a benefit. How she will acquit herself in the "Tomb act" will be an interesting question.

"Pique" at the Grand Opera House.

The full cast of Pique at the Grand Opera House on Monday night will be as follows:

MABEL BENEFREW.....FANNY DAVENPORT

MABEL BENEFREW.....Charles Fisher

Arthur Staudish.....Edwin Price

Raymond Lessing.....A. C. Dacre

Doctor Gossett.....E. Murray Day

Sammy Dymple.....Harry Haw

Thursday Gyle.....Edgar Davenport

Ragnoney Jim.....George W. Devere

Padder.....Joseph Frankan

Captain of Police.....J. Chamberlain

Mary Standish.....Ada Rehan

Rachel.....Con Tamer

Lucille.....Minnie Monk

Aunt Dorothy.....A. Nieman

Mother Thames.....Josie Myers

Child.....

Divorce follows. Modjeska succeeds Miss Davenport at this theatre.

"Solid."

About the first question an actor will put to an agent when offered an engagement invariably is: "Is the company solid?" The agent sometimes can furnish the requisite information; sometimes he is in grave doubt. But there can exist no doubt as to the solidity of the company which takes the road for a tour of the Eastern States April 17, playing Only a Farmer's Daughter. J. C. Myers, the manager, tips the beam at 220 pounds; E. W. Marston, the comedian, at 210; J. L. Mason follows close behind at 207; Dollie Bidwell, the star, 185; Katie Estelle, 178; May Wynkoop, 167. Harry Colton, the leading-man, stands 6 feet high; Harry Clifton, 5 feet, 11 1/2. Barnes himself, however, cannot be called stout, though he is a "solid man."

It is reported that George Wilson will sever his connection with the Boston Museum at the end of the present season. Should he do so he will be greatly missed by the patrons of the house.

Maude Branscombe's Baby.

Some very fanciful accounts are going the rounds of the Western press concerning Maude Branscombe. They originated with the St. Paul Globe, which published the following:

An exquisite face, with clear cut features, large, pensive eyes, luminous even in pictures, chaste in expression, and the whole crowned with woman's glory, a magnificent suit of auburn-tinged hair. To the public even the face of Beatrice Cenci is no more familiar than the features of Maude Branscombe, and none less perfect in the mould of supreme womanly beauty.

Maude Branscombe has had over 50,000 photographs printed by Mora, of New York, alone. No woman who ever walked a brief hour of popularity on the stage has ever had her portraits in such demand. No collection of stage celebrities is complete without it, and to the galaxy hers adds a lustre by its intense beauty.

She came over to this country from England with a troupe of blondes.

Never given to the abandon which marked her associates, possessed of a refined appearance and gifted with pleasing and modest address, the wonder grew as to how she could have been brought to such a business. Maude Branscombe is the daughter of an English clergyman and was reared in the luxury of a refined home, surrounded by the influences of her father's profession.

The Globe then proceeds to state that she located in St. Paul in December last, having arrived there with a commercial traveler named Mason, or Maxwell, from Chicago, who deserted her—that she was delivered of a child soon afterward—that she was on the verge of starvation and was compelled to sell her clothing and jewelry, that she deserted her child and returned to Chicago about two weeks ago, that she originally came to this country with the Lydia Thompson troupe—that her father was a clergyman—that she was engaged to be married to a young Englishman, who went to Australia for his health, and while he was absent she married a man named Louis Polek, a wealthy Jew—that she deserted Polek and came to America, and that her English lover commissioned Mrs. Siddons to convey a message to her saying that he would forgive her and take her to his heart again if she was willing to be taken.

This story is wrong in all its details so far as it relates to Maude Branscombe. In the first place, she never was in St. Paul, nor has she ever traveled with a commercial man from Chicago. As she began an engagement at the Lyceum three weeks ago, it is manifestly impossible that she could have deserted her child in St. Paul three weeks ago to go to Chicago. She did not come to this country with the Lydia Thompson troupe, but in company with her husband, Mr. Stuart, who came to New York with the Liza Weber troupe. Her father was not a clergyman, but a lawyer, and she never married a Jew nor any one named Polek.

Maude Branscombe has a sister several years older than herself, named Gertrude, who came to America in company with her mother, in 1876, to attend the Centennial Exhibition, but they returned to England soon afterward. Gertrude was married to a Jew named Louis Polek, and, as far as can be learned, is living happily with him to-day. Whether Gertrude ever had an English lover to whom she was matrimonially engaged and whom she jilted in favor of Polek after her lover had gone to Australia, is not material, and is, at all events, not known.

Mrs. Scott-Siddons has been telegraphed to. She responded that she knew nothing of any interview with any St. Paul reporter, and that she bore no message from Australia to Miss Branscombe.

The Jane Coombs Engaged company comprises Estelle Clayton, Emma Vaders, Mrs. E. A. Eberle, Owen Fawcett, John A. Mackay, Rosa Wilson, R. Fulton Russell, George Holland and Charles S. Dobson (stage manager). They open in Baltimore, April 14. F. A. Brown is manager.

The case of Byron vs. Stetson, to recover royalty which the former claims is due him for the use of the MS. of A Celebrated Case, which drama was played at the Globe in the first week of February, was tried in the Municipal Civil Court on Wednesday. It was a very interesting case, and after an extended hearing, judgment was awarded Mr. Byron to the amount of \$50.

Col. Mapleson took away with him \$30,000 and a new contract to return to America with Patti and Gerster. The new contract with the Academy of Music in New York is to the effect that Colonel Mapleson shall hold the Academy for a season of eleven weeks in the years 1879, 1880 and 1881, the seasons to open about the 20th of October.

A meeting of the committee organized for the benefit of Ben Porter's family occurred in Philadelphia on Tuesday. Henry M. Kister reported that the receipts at the box-office were \$1,501, and for 167 satin programmes, \$41.75, making a total of \$1,542.75. The expenses for advertising, printing, etc., were \$123.70, deductions, amounting to \$174.88, having been made by the newspaper proprietors. W. E. Sheridan, the treasurer, said that to this balance of \$1,419.05 was to be added \$20, which he had received as contributions as follows: From Mrs. Davenport, \$5; William D. Gennill, \$5, and James Taylor, \$10. The money was paid over to Mr. Sheridan.

NEW YORK AMUSEMENTS.

Pinafore was revived at the Fifth Avenue Theatre on Monday evening by the Henri Laurent party, which achieved such excellent success here a few weeks ago. There have been some striking changes in the cast. W. Hamilton and James Sturgis, both of whom have been with the Adah Richmond troupe, play Captain Corcoran and Dick Deadeye respectively. They play them well. The real feature of the performance is the Little Buttercup of that fascinating little artiste, Jennie Yeamans. Her performance is simply charming. Mr. Laurent continued to play Ralph Rackstraw, which is strong vocally, but tame as a piece of acting. J. H. Burnett is still the Admiral, Ida Foy, Hebe, and Blanche Correlli, the Josephine. The opera is preceded by Trial by Jury, which is rudely and roughly burlesqued. Fatanitza is in preparation. This bustling military opera is confidently relied upon to retrieve the theatre, and it is to be hoped, for the sake of Mr. Harkins, who has proved himself a courageous manager, that these anticipations may be fully realized.

Frank Mayo is filling in a week at the Grand Opera House with The Streets of New York, in which he plays Tom Badger delightfully. It is always more or less of a relief to see Mayo in other parts than Davy Crockett, and to see how versatile and gifted an actor he is. The support is good, notably Ed Lamb as Dan, Josephine Laurens as Lucy, and W. H. Lytell as Puffy. Clinton Hall and Florence Noble fill the remaining parts. Next week Fanny Davenport in Pique.

The Little Duke continues to be represented at the Lyceum, and Alice Oates' performance has achieved a good degree of public favor. The opera is sweetly sung and the acting is generally good throughout. Long playing and constant repetition have made this opera the feature of the sprightly prima-donna's repertoire this season. Mr. Taylor gives an amusing performance of M. Frimousse the tutor, and Pauline Hall appears to good advantage as the leader of the chorus. Mrs. Oates' engagement at this theatre is for three weeks.

On Saturday evening, Maurice Grau's newly organized French Opera Bouffe company will open at Booth's under the management of Henry E. Abbey. The opening piece will be Le Coq de Le Petit Duc, with Mlle. Aimee as Le Petit Duc and Mlle. Raphael as Diane de Chateau Lausacand M. Duplan as Frimousse. In the repertoire of this company is Madame Favart, M. Comargo, La Petite Muette, and Heloise and Abelaud.

Pinafore at the Standard is approaching its one-hundredth night. At the Broadway it has entered upon its second month. There is nothing new at either house. Pinafore will be withdrawn from the Broadway on the 21st, to make way for the return of the Knights in Otto. It will be strengthened at the Standard on Monday by the addition of some new people.

Engaged is running very smoothly at the Park, but will be withdrawn when The Palace of Truth is ready. The cast has been determined in part as follows:

King Phanor.....Jan. 1 Lewis
Prince Philmar.....J. F. Whiting
Princess Zeolde.....Agnes Booth
Mirza.....Katherine Rogers

Good business continues at Niblo's where The Black Crook seems to have entered upon a long run. There is a constant variety of specialty acts presented. No present prospect of any change of bill.

The motion to make permanent the temporary injunction restraining Jacob Gosche and the Criterion Comedy company from producing the play of Whims in the provinces, was argued on Tuesday in the Supreme Court before Judge Barrett. An affidavit of Stanley McKenna, the plaintiff, was read, in which he states that he is the author and proprietor of Whims, that he entrusted the manuscript to Gosche under an agreement to produce the play in the Fifth Avenue, but instead of doing so the defendant brought it out in the country, and that he is still performing it in the country. It was denied in the answer that under the contract the defendant was restricted to performances in the city. The decision was reserved. McKenna's Whims proved a failure here, but on the road it did well, having been thoroughly re-written by F. F. Mackay, who eliminated much of the absurdity and vulgarity, and wrote in something like seven pages of new matter.

Theatre tickets in olden times were in some instances of very odd design. In Rome a visitor purchased at the office a slender little cane that he carried in his hand and delivered to the doorkeeper. For the highest-priced seats, this stick was ivory; for the cheapest, of bronze. Many of these bronze canes have been found in Pompeii, and there are some in the Museum at Naples. They are very slender and gracefully made, having at the top a little dome on which a pigeon is perched. Even now in Italy they call the highest seats "piccionerio," or dove-cotes.

Next Monday, Thomas F. Kelly, manager of the New National Theatre, Philadelphia, will have a complimentary benefit, one of the features of which will be a sparring match for \$250 a side.

Foreign Musical Notes.

Lucca has been singing in Carmen in Vienna.

Flotow's Alma has been performed at Schwerin.

Miss Thursby is to sing at the Padeloup concerts in Paris.

Mme. Schiller, the Boston pianiste, has leased a house in Paris.

A. Kersten, a new tenor, has made a favorable impression in Hamburg.

At Leipzig about \$4,500 has been raised for the Mendelssohn scholarship.

Herr Joachim is playing at the Sydenham Crystal Palace concerts, London.

Sir Julius Benedict's St. Cecilia has been given in Rome with great success.

M. Saint-Saens and Mme. Carlotta Patti have both been successful at Vienna.

Dr. Von Bulow will arrive in London at the end of May, and remain there a month.

The German Society of Musicians and Composers will hold a congress at Wiesbaden, July 5 to 8.

An American vocalist, Miss Roosevelt, has sang Marguerite in Faust with success at Versailles.

The receipts at the first appearance of Patti at the Teatro Pagliano of Florence, recently, were \$4,000.

It is said that Carmen will be given at the Royal Italian Opera in London, this year, with Adelina Patti as the heroine.

The director of the San Carlo, Naples, has brought an action against Adelina Patti for declining to perform on Sunday.

Mme. Esipoff will visit London this season after an absence of two years. She will first appear at the Philharmonic concert on April 26.

Mme. Pauline Lucca has appeared at the Imperial Opera House at Vienna as the willful heroine of Bizet's Carmen. Her impersonation, as might be expected, is highly spirited and full of talent.

Offenbach is in Vienna, attending the production of his operetta, Madame Favart. The piece is said to have been well received. It will soon be produced in London. Aimee will also give us a version of it at Booth's Theatre.

Two young ladies, desirous of serenading their father on the morning of his birthday, selected an air from his favorite opera, the opening words being: "Away from here, thou monster!" The old man felt very much flattered.

The Wagner enthusiasm has spread to Cologne. Rheingold, one of the parts of the Ring der Nibelungen, was represented there eight times within twelve days, and the receipts of the manager of the Cologne Theatre for these performances amounted to £2,000. The Walkure, another of the trilogy, is now being rehearsed there and will shortly be produced.

After numerous delays, Anton Rubinstein's opera, Feramors, has at last been produced at the Berlin Royal Opera House, and has proved a success. Mme. Mallinger and Herr Niemann appeared in the leading roles. The author declined to conduct the opera himself, because the prima donna would not sing an obligato vocal accompaniment in a scene where a dance is executed round her. She refused to sing while clouds of dust filled her immediate vicinity.

A new opera composer has made his appearance in Turin, Italy—Herr Carl Goldmark. His opera, The Queen of Sheba, at the Teatro Regio has proved a success. The libretto was written by the late poet, Mosenthal. This opera of Herr Goldmark can be called a masterpiece, and certainly is destined to a long and glorious life; because it contains all the necessary elements of a great composition—inspiration, elevation of feeling, a thorough knowledge of harmony and instrumentation, a skillful management of the human voice, especially in the choruses, and, finally, it can claim a decided originality.

Foreign Amusement Notes.

Emily Soldene has a new English burlesque of Carcen.

Offenbach's Madame Favart was announced at the Strand Theatre, London, for Saturday, April 12.

A new drama, by Jules Barbier, called The Son of Liberty, and founded on a story of our late Rebellion, is in preparation at the Chatelet, Paris.

One thousand dollars is all that Gilbert and Sullivan have derived from the production of H. M. S. Pinafore in the United States, \$500 from John T. Ford, and \$500 from Oliver Ditson.

The English provincial tour of the artists of Her Majesty's Theatre has proved very successful, Carmen having, it is graphically stated, "drawn the eye-teeth" of provincial amateurs. Next to Mme. Trebelli, the honors seem to have been carried off by W. Carleton, the Escamillo of the troupe, and stated to be a baritone of a very high order. Mr. Carleton is a brother of Frank Celli, and in the United States he acquired considerable reputation.

Toward the close of the play of The Crimson Cross at the Adelphi Theatre, London, in the presence of a large audience, a sensational effect not included in the programme was produced. Miss Neilson, who had been previously suffering from indisposition and yet had struggled energetically through her arduous part, of Isabel Queen of France, fell

at the feet of the King in the swoon devised by the authors, after the terrible encounter with the Constable of Paris; but when the period arrived for the recovery, Messrs. Herman Vezin and Flockton found that the actress had fainted in reality, and was insensible. The curtain was at once dropped. The house rose with excitement, when Mr. Vezin stepped forward and addressed the audience. He explained that Miss Neilson, who had been suffering agony through the evening from a severe attack of neuralgia, but who, notwithstanding, as he was sure they would acknowledge, had never played more admirably (cheers) was insensible. Mr. Vezin retired amidst unmistakable manifestation of sympathy on the part of the entire house, and the theatre was closed. Anxious inquiries were made by many of the departing audience, to whom the assurance was given that Miss Neilson was in a fair way of recovery.

Philadelphia's Latest Centennial.

On Wednesday night Pinafore reached its one-hundredth representation at the Broad Street Theatre, Philadelphia, and the event was celebrated in gala style. "Rulers of the Queen's Navy" and bouquets were given to all the ladies in the audience. Up to the end of this week Pinafore will have been sung at the Broad one hundred and four times; divided by six this, in the old way of computing, would amount to seventeen weeks and two days. The real number of weeks, of eight performances per week, was thirteen. The attendance will aggregate about one hundred and thirty thousand auditors, adults and children. Messrs. Denham, Young, Garner, Pearson, Riebert and Miss Mackenzie, of the principals, have sung every light. Miss Thompson, Frankie Thorpe, the Midshipmite, and a number of the chorus, both ladies and gentlemen, have been equally constant. Blanche Chapman sang Josephine here eighty-three times consecutively; Miss Vaders sang Buttercup four weeks, Miss Annandale six weeks and Miss Thompson three weeks. One night Miss Mackenzie sang both Hebe and Buttercup, and did herself infinite artistic credit by each characterization, as well as by her rapid changes of costume. Miss Florence Davenport will sing Josephine altogether sixteen times. J. A. Rosenberger, the orchestral leader, has, or rather will have at the end of this week, directed the musical portion of the performance for 122 times. On the whole this run of Pinafore is the most remarkable event in Quaker City dramatic annals, and well deserves commemoration.

The Opera Season in London.

The season of Her Majesty's Theatre, in London, will begin on Saturday, May 3, and will conclude on July 19. In the fall Mr. Mapleson will bring his company to the United States again. The following arrangements for the Summer season of Mr. Mapleson at Her Majesty's Theatre have been made: Mme. Christine Nilsson will appear, and she will probably create the title role in Signor Verdi's Aida, with Mme. Trebelli as Amneris, Signor Campanini as Rhadames, and M. Faure as Ramfis; certainly the strongest cast which has yet appeared in this opera. The scenery and decorations are now being prepared at a cost of upward of £3,000. Mr. Mapleson has likewise secured the sole right of Signor Boito's Mefistofele, which has been performed with very great success at most of the Italian theatres; and it is also in contemplation to play Gluck's Armida, with Mme. Nilsson in the title role. But besides Mme. Nilsson and M. Faure, offers are to be made to Mr. Santley, Jenny Van Zandt, the young soprano of whom the musical world has been talking for five years past, and Mlle. Libia Drog, a soprano described by the London papers as having "just made a highly successful debut with Mr. Mapleson in the United States." The general troupe will, it is expected, consist of Mesdames Christine Nilsson, Etelka Gerster, Minnie Hauk (who will resume her character of Carmen), and Mesdames Sinico, Pappenheim, Salla, Van Zandt, Drog, Bauermeister, Kobiat, and Helene Crosmont, Mesdames Trebelli, Tremelli, Pisani, Purdy, and Dolby Buetti, five leading contraltos; with twelve tenors: MM. Campanini, Candidus, Fancelli, Massini, Frapelli, Brignoli, Carrion, Leli, Boetti, Rinaldui, Fallar, and Runcio; twelve baritones and basses: MM. Faure (or Santley), Rota, Foli, Del Puente, Galassi, Campobello, Carleton, Zoboli, Manani, Roveri, Ordinas, and Behrens. Mme. Katti Lanner will be maitresse de ballet, and Sir Michael Costa will resume his old post of conductor.

A Dramatic Coincidence.

According to the Newark Sunday Call, a remarkable coincidence in dramatic literature has recently come to light in that city. On January 23, 1875, a one-act farce, called Mr. Joffin's Latch-key, was performed in a London theatre. It was also published by French, and the author's name given as Nugent Robinson, member of the Dramatic Authors' Society of London. The farce relates the amusing adventures of a gentleman who comes home late, after having dined out, and being deceived by a similarity of the houses in a row, in one of which he lives, lets himself into a wrong one by means of his latch-key. Presently the real occupant of the house also comes in. His wife has been sitting up for him, and the scenes between the three are amusingly worked up. In 1874 Mr. C. Halstead Shipman of Newark claims to have written a one-act farce, which he entitled One Night's Troubles; or, The Fatal Latch-key.

Last Fall a farce, entitled In the Wrong Box, was enacted at the Grand Opera House, Newark. In this farce are found, not only the same characters (differently named), but also the same situations, and the same sequence of situations. Ever the trivial incident of the wife ordering her servant to bring up a scuttle of coal, appears in both pieces. Mr. Shipman was in the audience, and immediately claimed it as his own. Mr. Bleything, the stage manager, being questioned, said that he had adapted In the Wrong Box from Mr. Joffin's Latch-Key, and that he had never seen or heard of Mr. Shipman's piece, which was not at all remarkable, as the latter had never been printed or played. Mr. Shipman said that he wrote One Night's Troubles in the Summer of 1874, and showed it to a number of his friends; that in the next Summer (1875) he took it to French to be published, but after having kept it there for some time it was returned to him. Mr. Shipman claimed that he took the idea from reading a police court report in the New York Times.

Within the last few weeks Mr. Nugent Robinson, who is residing in New York, has stated that he had never heard of Mr. Shipman; that his farce was entirely original and founded on a personal adventure of his own; that he wrote it in England in 1874, it being played in different English theatres, and that he was never in this country until he came here in 1876.

Mr. Harry French said that he had no recollection of Mr. Shipman's piece, though it might have been sent to his firm. If so, it was either published or returned.

This stands the case. It is a hard thing to believe that two men, in different countries, should have in the same year conceived and written two farces containing exactly the same number and class of characters, the same scenes and situations, and the same trifling incidents.

The New Park Theatre, Boston.

Quicker work than that done in preparing for completion the New Park Theatre, Boston, into which Beethoven Hall building is to be transformed, has not been seen in Boston. The house will be ready for occupancy on Monday night of next week, the 14th inst., and, even in its present condition, it is evident that the Park will be one of the brightest and most cheerful of play-houses. It is unlike any theatre in Boston, especially in the arrangement of the balcony and the gallery, which resembles that at the Park and somewhat like that at Booth's, here. The "pitch" of the balcony and galleries will be sufficient to ensure that which few play-houses possess—good seats everywhere. The auditorium is sixty feet long, and has exactly that width, the dome rising fifty feet above the level of the parquette. The floor has a pitch of about eight feet, secured by broad steps. Orchestra and parquette will be divided into sections by two broad aisles, and the seating capacity of the floor will be about 500. On each side of the hall, or lobby, stairways give access to the balcony, which will have about 250 seats. The gallery, with its 350 seats, is reached by a stairway from the entrance. Every precaution will be taken to assure the safety as well as the comfort of audiences. The stage arrangements are very complete. There are to be no "grooves," every scene being set; and the scenery and appointments will be first-class in every sense of that term. Mr. Henry E. Abbey, who is to manage the Park conjointly with the other houses under his direction, has been giving his personal attention to the work of constructing and furnishing the new play-house. Lotta is to play the opening engagement at the Park, La Cigale, her latest success, being the attraction for the first week of the season. Engaged in May, and The Banker's Daughter in June, are among the attractions which follow.

The ball given by the Dramatic Authors' Association at the Opera, Paris, last month, realized the unprecedented sum of (\$14,160). A correspondent writes: "The scene was brilliant, and I have never on any occasion seen the boxes of a theatre contain such a galaxy of beauty. There were many fancy costumes, but ladies, for the most part, wore ball-dresses. Some of these were very handsome, and there was a fine display of diamonds and gems of all kinds. Mlle. Leonide Leblanc throned in a box on the first tier during the whole evening, was ablaze with brilliants, the value of which could not have been under \$100,000, and yet she left her sapphires at home. She looked very handsome, moreover, and might have distanced most of her younger rivals in beauty, even without the diamonds. Very few of our most eminent lady artists were present, and Mlle. Sarah Bernhardt and Mlle. Croizette were looked for in vain."

After a successful run at Tony Pastor's the uproariously funny burlesque opera, with the original music, T. P. S. Pinafore, was taken off last Saturday evening. It has been presented in splendid style, and those who have witnessed the rare humor of Gus Williams, the excellent singing, dancing, acting and choruses with which it abounds, are profuse in their praises. The solo parts have been well sustained, and the general representation has been one affording a very great amount of pleasure. Gus Williams is the reigning star of the burlesque company—though all in it are very good. T. P. S. has certainly made a hit in New York, and were Mr. Pastor to take it on the road, it would doubtless meet with the same success everywhere.

Fannie's Sensible Advice to Belle.

All people in this world have their troubles, and certainly the Profession is not exempt from mundane annoyances, as the following conversation that came within ear-shot of an eavesdropper will testify:

"Talk about the trials and tribulations of managers, they don't begin to compare with the troubles of an actress who wants to dress well and make a good appearance on a moderate salary. It's no use use talking, I am sick and tired of this eternal buying. Now look [and here the fair speaker held up a pair of tights that looked as if they had gone through the wars]! Here is a pair of tights I bought two weeks ago, and I don't think I have worn them five times, yet they look as if they had seen hard service for six months. No sooner does salary day come than, instead of being able to lay by a few dollars, I have to replenish. It is buy, buy, buy—all the time; and where the money goes to I can't imagine. What is the use of working anyway; the stores get most of the benefit. Now, you know how it is in San Francisco; everything is frightfully dear. Why, the prices are simply outrageous. This single item of hosiery and tights runs into a terrible amount of money, and the worst of it is, that even at the prices paid they will give way and rip. Tell me, Fannie, how you manage? You had a lovely pair of tights on the other evening; where did they come from? You know I'm a stranger in New York; so I want you to post me. Where is the best place to shop? I want to get lots of things; my whole wardrobe needs replenishing."

"To speak the truth, Belle, I hate to recommend any one, for if they are not suited, or anything goes wrong, I don't want to have the blame. But if you really want to know where I get my things, I'll tell you, for I've been trading there now for the past five years, and have ALWAYS been suited. When I first went into the business I thought nothing would do unless all my purchases were made on Broadway. But, my dear child, the prices were enormous. At last, finding that some of my friends were well suited with the things they got at Blooms', I hunted up their address in THE MIRROR, and went down to see what they had. I was so well suited with what I bought there that ever since all my purchases have been made there. And it is so convenient. They keep everything. You don't need to run all over town to match or get trimmings. It saves no end of trouble. Now those tights you admire so much came from Blooms'; and all I paid was \$7. They are a lovely silk. I have worn them steadily for over four months, and they look just as good as new. They match my suit beautifully. If they don't just happen to have the shades you want, they take your order and send it to you without further bother. Why, my husband wouldn't dream of getting anything elsewhere. All his lisle thread and worsted tights, and so on, come from there. Yesterday he brought home the hobbist shirt you ever saw. They call it the "Rowell Walking Shirt," and it is just grand. I get all my suits there, and so do all my friends. You remember that beautiful suit Jennie Vebad on yesterday?"

"What, the one I admired so much?"

"Yes, that very suit. Well, I was with her at Blooms' when she bought it, and all it cost her was \$17.50!"

"You don't say so! Now isn't that mean. She told me that she had it made to order, and it cost \$25, and even then I thought it cheap."

"Oh, that is just like her; she always thinks people want to copy her styles. I was with her when she bought it, and I ordered a lovely evening dress, full train, and perfectly grand, at the same time. Any time you want to go to Blooms', I'll go with you and show it to you."

"Will you? Oh, that's a dear. Suppose we go now; it's early yet. Is it far from here?"

"Only around the block. You know they are in the Bowery, between Bond and Great Jones streets. Get your hat, and we'll go."

Here the fair talkers disappeared, and as we wandered our way up-town, we pondered on that wonderful mystery called Woman.

W. Elliott Barnes intends bringing out at one of our leading theatres next season, a young and handsome society lady, the daughter of a prominent wholesale merchant in this city. The lady possesses not only considerable beauty, but has, what is more important, undoubted dramatic ability. She will not come upon the metropolitan stage as a novice, however, as Mr. Barnes takes her as a member of his company (which plays Only a Farmer's Daughter in the East, commencing April 17). She will receive daily instruction from a prominent actress, under the supervision and direction of Mr. Barnes, also appearing every night in one of the minor characters of the drama. Mr. Barnes is very enthusiastic regarding the talents of his fair protégée, and claims he will give New York a genuine surprise in the Fall.

Cool Down and Off.

(Boston Globe.)

The war between the Dramatic News and THE MIRROR rages with as much fierceness as ever. A process of law in the courts is likely to cool down both contestants.

Haverly's Minstrels appear in Baltimore next week. They have been playing to enormous business in the South. On the 28th they are to appear at the Lyceum, when a season of remarkable prosperity may be looked for.

M. Quad's New Play—"Yakie."

The first scene of the prologue opens in the office of the American Consul in Switzerland, and the audience are informed of a villainous plot against a divorced wife and her child, and introduced to several characters. In this scene is introduced the only honest and conscientious American Consul ever heard of. He is dead now. In the second scene the audience enjoys grand Alpine scenery, combined with music, song, the words of a dying mother, the vow of a chamois hunter the murderous threats of a villain and the brave words and deeds of Yakie. Don't miss it. Act I. reveals a very hungry girl, a well-trained dog, a dejected father, a soldierly lover, a man who is afraid to go to war, a girl who isn't, and music that makes Yakie feel "Shust like a great Sheneral in der Home Guards." This must be seen to be appreciated. It also shows a Zouave encampment near Fortress Monroe. Yakie has gone to fight mit Sigel, and Louisvisa is the child of the regiment. The spotted dog does a drill here. Louisvisa elicits the cheers of the regiment, and the enemy send over a cow to give Yakie a couple of horns. He takes 'em. You'll see children carried out of the hall at the close of this scene, and men over a hundred years old will have to hire some one to help them laugh. Don't stay home on their account.

Act II. contains nothing grandly, but if you go out "to see a man" you'll miss Yakie's narrative of how he groaned himself out of the Army and bought a house in New York. If you served in the late war you'll be deeply interested. It likewise shows Central Park, on a Winter's night, the ice covered with skaters, the skaters covered with glory—particularly the two specialties engaged from Paris. This scene is covered all over with copyrights, and the manager who infringes will skate into court. Several parties drop before the curtain does.

Act III. has one of the grandest sets on the stage. It is Louisvisa's eighteenth birthday—the will is to be opened—the villain foiled—the guests made happy—wrong righted—the lover raised to the top-notch of joy, and Yakie shows a forger a ticket worth two of that and an old coat to boot. There are tears, songs, dances, music, and such a happy ending that you would rather walk home than not, and you'll wonder why this comedy wasn't brought out fifty years ago.

An Actor's Hobby.

(Philadelphia Times.)

George H. Griffiths, who plays the leading "old men" parts at the Chestnut Street Theatre, in private life is a quiet old gentleman with hobbies. His hobbies, however, are unlike those of most—they usually realize something, and just now he has one on hand that is ceasing to be a hobby and fast becoming an enterprise of some importance. People having occasion to pass 728 South Tenth street between the hours of 10 A. M. and 6 P. M. often stop to listen to a mixture of sounds that emanate from the fine old brick house that stands a story higher than those that surround it. If they stand long enough they can analyze the elements of the noise to pianos, organs, violins, cornets and cellos, and the result as a joint production of half a dozen of each. The first cause of all this was Mr. Griffiths' hobbies. He has an ear for music and plays not a little himself. He loves children, and has some of his own who are really fine musicians; in fact, under his tutelage became so proficient that they excelled their tutor, and Mr. Griffiths felt that he must teach somebody. He sent for some children that lived near and began to teach them the primary lessons of the organ and piano. As he taught his scheme became noised about, and, instead of sending for children to teach, he had to send away those who came to be taught.

One day, nearly two years ago, having in his mind at that minute no particular hobby, he thought he would establish a music school for children. In ten minutes he had the plan under way, and the next day, the 1st of September, 1877, he opened his school with one teacher, one piano and one organ, and—one pupil. Now Mr. Griffiths has a great house full of pianos and organs—twenty-four pianos and twelve organs in fact, and no end of brass instruments, violins, etc.—and his little pupil, now a teacher in the primary room, has been joined by two hundred and sixty pupils, of which number one hundred and fifty are now in attendance.

Mr. Griffiths' plan was to furnish tuition in music at cheap prices. He thus speaks of it: "There are lots of people who would like to have their children become musicians. They do not know whether the child has got any talent or not, and it might be useless expense to buy a piano. They can send them to me for five dollars for a lesson every day for three months, including use of the instrument for practice, and find out. Poor people who cannot buy a piano can send their children, too."

The house is tastefully arranged. In the room for the advanced classes is a pipe organ and reed organs. Another room is for the violin classes. Several rooms are set aside for piano pupils, and on the upper floor two rooms are set aside for the primary classes. In all of them there is abundance of light and plenty of pictures. One room is a play-room for the younger children.

Marcus Meyer has been engaged as agent for Fanny Davenport, during her forthcoming engagement at San Francisco, which begins in May. Mr. Meyer is quite competent to attend to the duties of the post.

[CONTINUED FROM SECOND PAGE.]

Brooklyn.
PARK.—Joseph Jefferson in Rip Van Winkle, supported by his own company, proved a great success here last week. Every night the house was crowded, and at the Saturday matinee every seat was taken and occupied. Mr. Jefferson merits his success, for his acting was very good, and his support excellent. On Saturday evening Assistant-Manager George R. Edson came before the curtain and said that Mr. Jefferson recognized and thanked the people of Brooklyn for their kind appreciation, and owing to his success he will visit them again next October. This is the most successful engagement that Mr. Jefferson has ever played in Brooklyn, and one of the best of his engagements the past season. On Monday evening The Danites, with McKee Rankin as Alexander McGee and Kitty Blanchard as Nancy Williams, was presented to a large audience. Next week Otto, by the popular artists, Mr. and Mrs. Knight. Easter Sunday, April 13, grand complimentary benefit, tendered by Col. Simm to the Szedgind Relief Fund, in the shape of a sacred concert.

COURT SQUARE.—On Thursday of last week Mrs. Chanfrau was so ill that she was unable to appear in Pinafore, and as no one could be found to take her place as Josephine, the theatre was closed for the balance of the week. Mask Ball, a comic opera, was then announced for this week, but it was not presented. Pinafore would have been given in its place had Mrs. Chanfrau been in good health. The managers announce that The Little Duke will be presented next week.

ACADEMY OF MUSIC.—Next week Mary Anderson will appear in the following plays: Monday, Ingomar; Tuesday and Wednesday, Romeo and Juliet; Thursday and Friday, The Hunchback; Saturday matinee, Lady of Lyons; Saturday night, Faint Heart Ne'er Won Fair Lady and Guy Mannering. Miss Anderson's benefit Friday, Lester Wallack and company in A Scrap of Paper, at Wednesday matinee, April 16, for the benefit of the Homeopathic Hospital. George Vandenhoff on Dickens' Mornings, at Academy of Music Assembly Rooms, 10th, 14th, and 17th.

An entertainment was given on Monday evening by the Greenwood Literary Club; the drama Glin Gath, followed by the pantomime, The Four Lovers, in which Miss L. Forrester, who a few years ago was leading lady of the Court Square Theatre, and R. L. Green, formerly a variety actor, participated.

Buffalo, N. Y.

ACADEMY OF MUSIC.—If Joe Emmet had any doubts as to the hold he has upon the amusement-loving people of Buffalo, they must have been entirely dispelled by his visit here last week, as he played to the largest houses ever seen in the Academy, for a full week. The number unable to gain admission was something unprecedented. The ever-welcome Lotta opened to a very large and particularly brilliant audience Monday night, in Muzette. If there were any chance for improvement in the impersonation of the characters Lotta assumes, she certainly has added to them. From the appearance of the diagram, comfortable seating room during her stay will be at a premium. She appears in Zip; Wednesday, Thursday, and Friday, La Cigale, and Muzette is billed for Saturday afternoon, but La Cigale may possibly be substituted, as a number of her lady admirers who perforce go to matinees unattended, have written, through the Courier, a request for such a change in the programme. For next week, Monday and Tuesday, Modjeska will appear in East Lynne and Frodo, two of her strongest characters. For the balance of the week Nick Roberts' Humpty Dumpty troupe holds the boards.

ST. JAMES HALL.—Nothing on the bills for this week. Tuesday and Wednesday evenings, Welch and Rice's Minstrels (thirty-five performers).
ITEMS.—Sprague's Georgia Minstrels played to a fair house Saturday evening. Miss Bailey, a really meritorious reader, only had a comfortable few Wednesday afternoon and Thursday evening, which, considering the object of the entertainment (The Woman's Christian Mission), should have been better attended. The Buffalo Liedertafel concert Monday evening was very well attended.

Pittsburg, Pa.

OPERA HOUSE.—Strakoski's Italian Opera co. closed its engagement at this house with the matinee on Saturday afternoon, 5th. No opera was given on Saturday night, owing to Catarina Marco (who was to have appeared) having resigned her position in the troupe on Thursday, 3d. Miss Marco's alleged reason for severing her connection with the company, is that Max Strakoski has broken his contract with her, in not including her in his party that go to California. She says it was distinctly understood that she was to go to California, and nothing was said to the contrary to her, until she reached this city. She left for New York, 3d, to bring suit for damages. To-night, 7th, Henderson's (N. Y.) Standard Theatre co. begin a week's engagement in Almost a Life; 14th, Frederick Paulding in the "New Hamlet" and Foul's Revenge.

LIBRARY HALL.—April 9, Prof. O. S. Fowler lectures, 17th, 18th and 19th, Frog Opera; 21st, Carcross' Minstrels, two weeks.

LYCEUM.—14th, Hawthorth's Hibernian, one week. Afternoon of 11th, matinee concert by local talent.

ITEMS.—Rev. Father Ferris, late pastor of a Catholic church in this city, will shortly make his debut upon the stage in Hamlet. Barnum has the "dead walls" of the city thoroughly pasted with his "I am coming" and "Greatest Show on Earth." No dates as yet announced. Strakoski's business past week was fair.

Providence, R. I.

OPERA HOUSE.—March 31, April 1, 2, the Criterion Comedy co. appeared. Caste and Our Boys was substituted for Whims, an injunction having been placed upon the latter. The company is a real good one, and rendered the plays well, but they have been played too often in our city. Business was light. Fanny Davenport and co. appeared 3d, 4th, 5th, in Divorce. Cyneline and London Assurance. She drew good houses, April 10, 11, 12, the Williamses.

LOW'S OPERA HOUSE.—Collier's Celebrated Case co. appeared 3d and 4th to good houses. This company is one of the most careful and painstaking, even to the minutest details, that has visited us this season. The cast remains nearly the same, as when presented here before, and only words of commendation can be spoken for it. E. K. Collier has many admirers for his earnest, manly impersonation of Jean Renaud, and warm personal friends for his own good qualities.

ROME, GA.—Blind Tom, April 3, to good house; Louise Pomeroy and comb. to fair business. Performance excellent.

Salem, Mass.
 John S. Moulton, our local manager, played Lawrence Barrett and a section of the Boston Museum co. in Mechanic Hall, March 31. The Man of Airie, was presented before a large audience. April 3, afternoon and evening, a company made up of members of the companies of several Boston theatres, gave the Celebrated Case, to large audiences. "Billy" Allen, for a number of years at the Howard in Boston, as advertising agent, was in charge of this company. They gave a very satisfactory entertainment indeed. Salem is said by managers to be a good average show place, and young Mr. Moulton, who has engaged most of the companies this season, is doing very well. He never puts on a poor show, and managers intending to play in Salem would do well to write to him. Tony Pastor and his variety co. appear here the 11th; William Warren and the Boston Museum co., in My Son, 22d. The Salem Oratorio Society will give The Creation in Mechanic Hall, 16th. A sacred concert was given in Mechanic Hall, 6th, for the benefit of the families of the drowned Gloucester fishermen. A local co. will play Caste for the benefit of the Salem Cadet Band soon.

Indianapolis, Ind.

OPERA HOUSE.—The C. L. Graves comb. came the 31st for one week, to fair business. The Warde-Barrymore Diplomacy comb. open the 7th for a week. Phil Simmonds, the agent, in a card published in one of our local papers, makes the announcement that the two branches of the party have been reunited, and will hereafter be known by its former name, Warde and Barrymore Diplomacy Combination.

Washington.

NATIONAL THEATRE.—The performances during the past week by Carcross' Minstrels drew large audiences, people being unable to obtain admission at the matinee. The troupe is a good one. Collier's Celebrated Case co., 7th; Ford's Pinafore co., 14th; Hess Opera Troupe, 21st.

The Opera House will be occupied by amateur exhibitions and benefits during the rest of the month.

Bridgeport, Conn.

Barney Macaulay's second appearance here was greeted by a large and well-pleased audience. The support was above the average. April 8, J. C. Williamson and Maggie Moore in Struck Oil; 11th, Leonard Grover's Troubadours; 14th, Swedish Ladies' Vocal Quartette; 15th, Athletic tournament; 16th, McKee Rankin and Kitty Blanchard in The Danites.

Miscellaneous.

LYNN, MASS.—April 3, Sir Randal Roberts, an actor and also a Boston journalist, played in his own comedy, Under a Veil, at Music Hall. He was assisted by Eddie Wilmet, who has played many times at the Howard and Globe theatres in Boston this season. Harry Bloodgood and a snap company played at the Academy of Music the same night. Thompson's Opera House, in the building with the Saganaro Hotel, is to be fitted up with new scenery, etc., and opened the 12th. It has not been used much of late years, but as it is proposed to alter Music Hall into a shoe manufactory, the Opera House will be the leading place of amusement in the city. Tony Pastor's party comes here the 12th.

LANCASTER, PA.—Opera House: Welch and Rice's Minstrels, Zaufretta's Pantomime troupe, and Kruger's Burlesque Pinafore co., a remarkably strong combination drew crowded houses, March 31 and April 1. Annie Pixley and the McDonough co. in M'iss, under the management of J. D. Mishler, to good business, 5th; Tom Thumb and wife, Amy Reed, and Major Newell will give two performances, 14th; Wilhelm will appear April 30; Arbuckle, the cornetist, and Miss Carlson (late soprano of the Swedish Quartette) will come with him. Mishler brings Gilmore's Band on the 23d.

ATLANTA, GA.—Louise Pomeroy played Lady of Lyons at DeGue's Opera House 2d, to good business. Route: Rome, Ga., 3d; Chattanooga, Tenn., 4th; Huntsville, Ala., 5th; Nashville and Louisville, one week each. Ultimo: or, Big Bonanza, presented at Concordia Hall on 2d, by Concordia Dramatic Club, was a success. Haverly's United Mastodon Minstrels came 4th, 5th, and matinee 5th, to immensely crowded houses. Route: Augusta, 7th, 8th; Savannah, 9th and 10th; Charleston, 11th and 12th; Baltimore for one week, and New York at Haverly's Theatre.

NASHVILLE, TENN.—Masonic Theatre: Balabrega closed a week's engagement April 5. Business moderate. Grand Opera House: Emerson's Minstrels April 10, one performance. Warde and Barrymore's Diplomacy co., 11th and 12th. Louise Pomeroy and John W. Edwards co., 14th, one week; Forepaugh's Circus, 7th and 8th; Franklin, Ky., 9th; Russellville, 10th. Prof. Edwards' "Ghost Show" has performed to good business for two weeks.

ELMIRA, N. Y.—Opera House: Nick Roberts' Pantomime troupe in Humpty Dumpty 5th, matinee and evening. The matinee was well attended; in the evening house only fair. Gilmore's Band 14th. Excursion rates are advertised from all the smaller towns within a radius of fifty miles, and a large audience is certain. Academy of Music: Prof. Reynolds, the Mesmerist, opens 7th for one week.

RICHMOND, VA.—Theatre: 14th, 15th, and 16th, John T. Ford's H. M. S. Pinafore co. from Broad Street Theatre, Philadelphia; 17th, 18th, and 19th, A Celebrated Case co. from Union Square Theatre. No announcements as yet for week of 21st. Robert McWade in Rip Van Winkle, April 10 and 11. The Spring season opens here on 14th and will continue for five or six weeks. Hess English Opera is expected.

PORTLAND, ME.—The past week has given nothing to chronicle save North and South, which was brought out by the G. A. R. in a creditable manner. Salsbury's Troubadours, who made such a success here a few months since, are to return the 10th; Barney Macaulay opens the 21st for four nights. George Riddle is to appear here 21st, 22d and 23d in dramatic readings.

ERIE, PA.—Park Opera House: Gilmore's Band comes 10th, and Janaschek and co., 16th. H. M. S. Pinafore produced by home talent, 17th. Lillian Chase lectures at one of the halls, 11th. Lotta and co. are booked for an early appearance, also John McCullough and co., 29th.

WHEELING, W. VA.—Opera House: The New York Standard Theatre co., in Almost a Life, played for two nights and a matinee to fair business. The acting of Misses Granger and Rigi was fine. The company will always be welcomed here. Pinafore will be produced by home talent on the 15th, 16th and 17th.

ALBANY, N. Y.—Leland Opera House. After a surfeit of Our Boarding-house, by a comely of mediocre talent, John T. Raymond opened (7th) in My Son. He will also present Risks and the inevitable Col. Sellers. Items: Manager Albaugh takes his annual benefit 16th, Charlotte Thompson comes 17th for three nights.

PROVIDENCE, R. I.—Theatre Comique: Arrivals—Harry Montague, Duncan Sisters, Levantine and Earl, gymnasts; Archie White, Ella Desmond. Remaining: The Clinetop Sisters, Walter Bray, Fanny Lucille. The afterpiece is Atlanta, by the stock.

READING, PA.—Tony Pastor came March 25 and played to one of the largest audiences of the season. The McDonough-Fulford comb. comes 28th, with Annie Pixley as M'iss, under the management of Mishler & Miller.

ACBURN, N. Y.—Opera House: April 3, Saville English Opera co. in Pinafore to a large and well-pleased audience. Academy of Music, April 10, Lottie and company in Octoroon.

MADISON, WIS.—Sents nearly all sold for John McCullough the 7th. Coming: Sprague's Underground Minstrels, 10th; Kate Claxton and John Dillon combinations in May.

CLEVELAND, OHIO.—Theatre Comique: This institution has been doing a "land office" business during the past week, and lots of rollicking fun enjoyed by its habitués, notwithstanding the meagre attendance at the other places of amusement. The Dutch artist, Dan Mason, was positively good. A host of new faces are billed for the current week, including Morris and Fields, Keating and Flynn, the Duncan Sisters, Carrie Howard, Emma Wells, Jimmy Ray and the Leland Sisters.

DATES AHEAD.

A.
 Anderson, Mary and combination, Brooklyn, 14th, one week.
 Amice and Company, Booth's Theatre, N. Y., April 12.

B.
 Berger Family, Bush St. Theatre, San Francisco, April 14, 16 weeks.
 Booth, Edwin, Detroit, this week; McVicker's, Chicago, 16th, four weeks.
 Boucalfit, Dion, San Francisco, April 14.
 Barlow, Wilson, Primrose & West's Minstrels, Victoria, April 14.
 Boniface, George C., and combination, Chicago, this week.
 Barrett, Lawrence, Cincinnati, this week; San Francisco, May 26, three weeks.

C.
 Collier's Celebrated Case combination, Washington, D. C. this week; Richmond, Va., 14th, 15th, 16th; Norfolk, 17th, 18th; Petersburg, 19th; Baltimore, 21st, one week.
 Claxton, Kate, and combination, Atchison, Kan., 12th; St. Joseph, Mo., 14th; Omaha, Neb., 16th; Council Bluffs, 17th; Cedar Rapids, 22d; Dubuque, 23d.

D.
 Crater Comedy Combination, Boston, this week; Park Theatre, Phila., later.
 Carcross' Minstrels, Cleveland, O., 14th, one week; Pittsburg, 21st, one week.

E.
 Davenport, Fanny and Combination, Grand Opera House, N. Y., 14th, two weeks; San Francisco, May 14, two weeks.
 Duprez & Benedict's Minstrels, Hartford, Ct., April 10; Norwich, 11th, New London, 12th; Newport, R. I., 14th; Taunton, Mass., 15th; Fall River, 16th; New Bedford, 17th.
 Denier's, Tony, Humpty Dumpty troupe, Ogdensburg, N. Y., 10th; Ottawa, Can., 11th, 12th; Montreal, 14th, one week, Brookville, 21st.

F.
 Eytzinge, Rose, Portland, Oregon, this week, thence Australia.
 Emerson's Minstrels, Nashville, 10th; Louisville, Ky., 11th, 12th.
 Emmet, Joe, and combination, Baltimore, this week.

G.
 Florence, W. E., and wife, Boston, this week and next.

H.
 Gotthold & Rial's "Uncle Tommers," Dayton, O., 10th, 11th, 12th.
 Gilmore's Band, Erie, Pa., 10th; Hornesville, N. Y., 14th; Elmira, 15th; Lancaster, 23d.
 Gray, Adah, and combination, Allegan, Mich., April 9, 10th.

I.
 Haverly's Mastodons Savannah, Ga., 9th, 10th; Charleston, S. C., 11th, 12th; Baltimore, 14th, one week.
 Hess English Opera Troupe, Chicago, this week; Washington, 21st, one week.
 Haverly's Danites Troupe, Brooklyn, this week; Bridgeport, Conn., 16th.
 Hohman Opera Troupe, Lynchburg, Va., 8th, 9th, 10th.

J.
 Janaschek and combination, Meadville, Pa., 14th; Erie, 16th; Bradford, 17th, 18th; Syracuse, N. Y., 20th, 26th.
 Jefferson, Joe, Williamsport, Pa., 10th; Harrisburg, 11th; Philadelphia, 14th.

K.
 Knight, George S., and combination, Wilmington, Del., 12th.

L.
 Lotta and combination, Auburn, N. Y., 10th; Boston, 14th, two weeks.
 Lingard, Dickie and combination, Detroit, this week.

M.
 Lullington Opera Troupe, Portsmouth, N. H., 8th, 9th.

N.
 McCullough, John, with T. W. Davey's combination, Bloomington, 11th, 12th; Milwaukee, Wis., 14th, 15th, 16th; Detroit, Mich., 17th, 18th, 19th; Dayton, O., 21st; Chillicothe, 23d; Columbus, 23d, 24th; Wheeling, W. Va., 25th, 26th; Youngstown, O., 28th; Erie, 29th; Hamilton, Ont., 30th; Toronto, May 1, 2d, 3d; Oswego, N. Y., 5th, 6th; Syracuse, 7th, 8th; Utica, 9th, 10th.

O.
 Macaulay, Barney, New Haven, 11th, 12th; New London, 14th; Portland, Me., 21st, 22d, 23d, 24th.

P.
 Myers, J. C. and combination, New Haven, 11th, 12th.
 Mayo, Frank and combination, Stamford, Ct., 16th.

Q.
 McDonough & Fulford's Troupe, Allentown, 10th; Wilkes-Barre, 11th, 12th; Scranton, 14th; Pittston, 15th.
 Mitchell, Maggie, Atchison, 10th; St. Joseph, Mo., 11th, 12th; Omaha, Neb., 14th; Council Bluffs, 15th; Des Moines, 16th; Keokuk, 17th; Chicago, 20th, two weeks.

R.
 Modjeska and Troupe, Buffalo, N. Y., 14th, 15th; Syracuse, 16th.
 Markham, Pauline and troupe, Milwaukee, this week.
 Morris, Clara, Louisville, April 11.

S.
 Nobles, Milton, and combination, Des Moines, Iowa, 10th, 11th; Ottumwa, 14th; Burlington, 15th; Keokuk, 16th; Hannibal, Mo., 17th; Quincy, Ills., 18th, 19th.

T.
 Oats, Alice and troupe, Haverly's Lyceum, New York, this week.

U.
 Pa-tor, Tony and troupe, Salem, Mass., 11th; Lynn, 12th; Albany, 14th, 15th; Paterson, N. J., 17th; Philadelphia, 28th.

V.
 Paulding, Fred and company, Pittsburg, 14th, one week.
 Paulding, Joseph with combination, Bridgeport, Ct., April 11th.

W.
 Pomeroy, Louise and combination, Nashville, this week; Louisville, 14th.

R.
 Roberts' Pantomime Troupe, Williamsburg, 17th, 18th; Rochester, 14th, 15th; Buffalo, 16th, 17th, 18th.

Rice's Surprise Party, Philadelphia, this week.

Rowe, George Fawcett and combination, Montreal, 24th, one week.

Raymond, John T., and combination, Albany, N. Y., this week; Troy, 14th, 15th, 16th; Syracuse, 17th.

Rice's Evangeline Troupe, Leavenworth, Kan., 9th.
 Rebsen and Crane, Chicago, April 14, one week.

S.
 Standard Theatre combination of New York, Pittsburg, this week; Philadelphia, 14th, two weeks.

Strakoski's Opera Troupe, San Francisco, 14th.
 Salsbury's Troubadours, Middletown, Ct., 11th; Bridgeport, 12th.

T.
 Thompson, Den, Joshua Whitcomb combination, Chicago, this week; St. Louis, again, 14th, one or more weeks.

W.
 Thompson, Charlotte and combination, Rochester, this week; Albany, 17th, 18th, 19th.

Williams, Mr. and Mrs. J. C., New Haven, 11th and 12th; Boston, April 14, one week.

Warde & Barrymore Diplomacy combination (reunited), Indianapolis, this week; Nashville, 14th; Reading, 16th; Lancaster, 17th; Wilmington, 18th, 19th; Harrisburg, 21st, 22d; Williamsport, 23d; Scranton, 24th; Wilkes-Barre, 25th; Pottsville, 26th.

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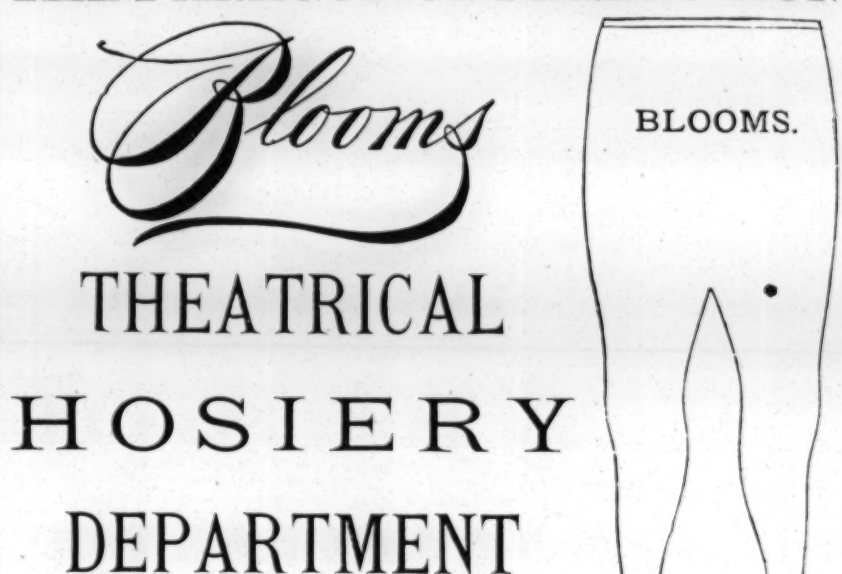
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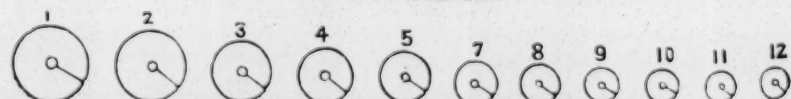
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